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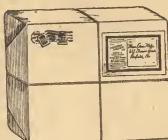


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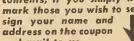
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THE ETUDE

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SINCE its inception in 1883, the spirit of THE ETUDE has been the Spirit of Youth. Its great objective in the field of music has been to point out to young people the ways in which success in the art can be most advantageously, securely, and enjoyably obtained. It has sought to inspire young and potential talents with those ideals which will enable them to develop their gifts with zest and zeal which, after all, are the mind of youth, whether one measures youth by the calendar or by the splendid pleasure of the unconquerable soul.

But we have seen many youths fall by the wayside, when the journey is only half over, because they have not understood the spirit of youth, as did Dr. Oliver Wendell Holmes, when he said in a letter to Mrs. Julia Ward Howe on her seventieth birthday, “To be seventy years young is sometimes far more cheerful than to be forty years old.”

While the average calendar age of the staff and the contributors to THE ETUDE is younger than at any time in its history, we are proud of the famed pedagogical savants among our editors. Their experience and scholarship could only have been acquired through years of study and training. These renowned specialists are open to new ideas, and write with a touch of magic youth which many far younger teachers never seem to acquire.

When Juan Ponce de Leon came to America in 1493, on the second voyage of Columbus, the natives told him of a mystical Fountain of Youth to be found on the Island of Bimini. Twenty years later (1513) he set forth from his base at Puerto Rico, with two vessels, two hundred men, fifty horses, and rich equipment for the “isle” of “La Florida,” still in quest of the rejuvenating spring, more precious than gold, which would restore him to the friskiness of boyhood. He found, instead, swamps, morasses, disease, and savage Indians. The enterprising Conquistadore went in the right spacial direction but, from the standpoint of time, he was a little over four centuries away from his goal.

If the spirit of Ponce de Leon were to return, we could pilot him to hundreds of “fountains of youth” to be found in music centers in all parts of the United States. Every time we come in contact with these refreshing gatherings of young people, ranging in age from fifteen to eighty-five, we are drawn apart from the world of fears, hates, depression, arrogance, narrowness, meanness, and smallness, and have an outlook that is just a little younger, braver, and happier. If you are looking for vim, bounce, verve, pep, drive, push, gusher, snap, and other of the qualities of youthful zeal, you are far more likely to find them in the colleges for young people than in the rows of bottles of vitamins on the pharmacists' shelves.

Keeping Young With Music

In these editorials we have often referred to the conventions of national musical organizations in our country, particularly those of the Music Teachers National Association and the Music Educators Conference. Innumerable contacts with the executives of large business interests have given us repeated “look-ins” upon many different kinds of national conventions, many of them monotonously parallel in routine and following a kind of stereotyped parliamentary litany. In none have we ever found a more efficient, business-like management of the necessary affairs of the organization than at the musical conventions. In none have we encountered a comparable spirit of cooperation and self-effacement leading to high ideals. In none have we discovered as much aversion to political wire pulling. In none have we observed as much dynamic zeal and activity. In none have we noted quicker, wiser, and fairer decisions arrived at more amicably. And in none have we sensed a more jubilant, clear-eyed, tireless spirit of youth displayed by delegates, from high school boys and girls to those of very advanced age. Inspired by the uplift of great music, and without the false exhilaration of alcohol, we have heard a large chorus, after a long, hard day of meetings, give a spontaneous, impromptu concert at midnight, so thrilling it was unforgettable.

Probably no individual is known so well at conventions of music makers in America as the remarkable founder of the Music Educators Conference, Dr. Frances E. Clark, also founder of the very successful Educational Department of the Victor Talking Machine Company (now R.C.A.). Dr. Clark is the only one who has attended every convention of the M. E. C. for forty years. She is loved and revered by the members of this body who refer to her, not as Doctor Clark, but as “Mother Clark.” Despite her long labors in the field of music, she is neither a “quaint, little, old lady” nor a “dilapidated dowager.” This year, in February, she started out upon a phenomenal speaking tour encompassing two huge national conventions, four large sectional conventions, and many other public engagements, covering over ten thousand miles (in addition to five thousand miles she had traveled in January). Dr. Clark for years has been a member of the Board of Managers of the Presser Home for Retired Music Teachers in Philadelphia, Pa. and has been very close to your Editor and his family since 1911. We saw her just before she ventured upon her memorable tour (this time a crusade promoting student activities in opera in smaller communities). We can assure our readers that no girl graduate leaving college halls at the glorious age of twenty-two could have possessed more earnestness, eagerness, and zeal than did Dr. Clark, who was born just before the outbreak of the Civil War and is now eighty.

(Continued on Page 486)



TITIAN'S DAUGHTER, LAVINIA
Titian (Tiziano Vecellio, 1477-1576), immortal Italian painter, did much of his fine work after he was ninety years of age.

The Romance of "Home, Sweet Home" and Its Author

The American Actor and Poet Who Wrote the Words
Was One of the Distinctive Figures of His Day

by S. J. Wolff

Eminent American Artist

A SAMUEL JOHNSON WOOLF was born in New York City, February 12, 1880. After being graduated from the College of the City of New York in 1899, he went to the National Academy of Design and the Art Students' League. His works are exhibited in many foremost museums and he has received many medals of distinction. His work and versatile life has carried him to other collages and he has won high praise as an author and as a writer of verse. He has been a conductor to many orchestras. His story of John Howard Payne is vivid and dramatic. "Home, Sweet Home" now considered a twenty-four years old, seems to have been great success to everyone but the composers. The arranger, the singer, and the publishers all profited by it. An interview with Mr. Wolff appeared in *The Etude* for March 1945.

—Errol's Note.



JOHN HOWARD PAYNE AS HAMLET

equal of her first husband. Later parental obstacles once more stood in the way of his happiness. This was a young woman from Georgia. The lady remitted him to his mother and when she died, at an advanced age, an autographed copy of *Home, Sweet Home* was buried with her.

A Keen Sense of Humor

Payne could find humor in his poverty and disappointments. In a cold, cheerless room with no furniture but a bed, a chair, and a wash stand" he wrote:

"The postman never raps but a dunning note to bring,
Each single knocks a bailiff and a wifc comes with each ring.

I dare not go home now, but some day I mean to call
To see if all those duns are still waiting in the hall.

Home, home, I won't go home,
Oh no! however humble, there's no place like my home."

Yet, although he suffered, his moods changed quickly. He was always an actor. He could not endure human existence and found drama in whatever happened to him. Although he sang of the simple pleasures of home, he apparently preferred the uncertain thrill of vagrancy.

His mixed ancestry may account for his complex nature. On his father's side he was reportedly related to a poet, to Dolly Madison, and to a sister of the Declaration of Independence. In his mother's veins ran the blood of a Jewish father and of the Scottish kins.

Stage Career Begins

He was there but two years when the spirit of revolt, always strong in him, showed itself. He resented certain restrictions that were imposed upon him and sent heated letters to his benefactors. In the midst of this controversy his mother, who was, apparently, the only person who understood him, died. His heart-broken father lost his position and was forced into bankruptcy. Young Payne, sick of college and feeling that this was his chance, went to his father and fled from the old teacher his reluctant consent to go on the stage.

He was a good looking boy with clear blue eyes, strong classic features, and a lithe figure. Besides he had charm and a persuasive manner. It was probably these qualities which secured (Continued on Page 494)

Evelyn, radio's first lady of the violin, began her musical career at the age of seven, when she earned twenty-five cents per hour as music teacher in the Yorkville section of her native New York. Of humble background, her gifts revealed themselves so early that she could afford her father to send her to the New York Girls' High School and Graduate School where she was the first student to be admitted while still in high school. She studied under Edward Delitz, had honorary lessons under Leopold Auer, and captured first prize in the New York Girls' High School competition for summer study of Blue Hills Music. She has won the MacDowell Club Award, the New York Music Week Association Gold Medal (with a rating of ninety-eight), the highest ever given by the New York State Federation of Music Clubs, and a scholarship to Fontainebleau which her mother did not allow her to accept because of the distance from home. After a highly successful New York debut, Evelyn auditioned for the New York Philharmonic Orchestra and was immediately appointed concertmaster. She has held this position for some two years and in which she is known to audiences all over the country. In private life, Evelyn is Mrs. Phil Spitalny. In the following conference, Evelyn of the Magic Violin discusses the career needs of the woman violinist. —Errol's Note.

What About the Woman Violinist?

A Conference with

Evelyn

Concertmaster and
Featured Soloist of the Hour of Charm, CBS

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

A WOMAN VIOLINIST takes her first step toward serious accomplishment when she learns to think of herself as a violinist and a musician. In this wonderful America of ours there are no barriers of sex, race, background. There is only the test of ability and know-how. We have come a long way since the days when music was a pretty accomplishment, to be shown off at a piano recital. Largely through the means of radio, we have arrived at a national artistic maturity that accepts music as an integral part of our cultural life. In this wider view, a woman has as much chance as a man—provided she has the right material to offer.

"The first big problem, of course, is to find out what the right material is. There is no better method of procedure than our splendid and peculiarly American means of scholarship auditions. The youngster who feels the urge to play without being certain just what urge may be guiding her to, can do no safer thing than to audition before the board of an established conservatory or music school. There she can be sure that she will be heard by expert, dispassionate judges who are interested in something more than mere lessons and whose opinion may be regarded as a safe indication of what her abilities really are. It is so dangerously easy for native ability to be misjudged, that I cannot emphasize too strongly the value of a sound audition, early enough in the student's progress to have it count.

The Importance of Musicianship

"The ambitious girl should devote herself to music if only judges find her qualified to do so. Then the important thing is to find the right teacher. The can be found by a careful examination of the teacher's musical background, his personal background, and his standards of values and integrity. But even when these are found to be in good order, there remains the question of personal compatibility. If a child is steadily unhappy with a teacher (I don't mean the occasional flare of anger which can clear the spirit of misunderstandings!) and fails to respond to him, the teacher is not the right one. This question of personal compatibility is enormously important in the delicate matter of building artistic values in the young mind. If a teacher inspires trust in a child, and has been found worthy of such trust, the chances are he'll be the 'right' teacher, regardless of whether or not he bears a famous name.

"The child who has been well taught can find endless opportunities in professional music, quite apart from the big concert career. A large proportion of our best symphonic organizations now employ women players, and the number of all-girl orchestras is steadily growing. Of course I feel a special pride in Mr. Spitalny's Hour of Charm orchestra, and am greatly interested in the audience reactions we receive. At the present time we have many auditions on file. We audition some eight or ten every day, and on our tours we find close to a hundred waiting for our arrival in the key cities. Mr. Spitalny per-

sonally auditions the applicants, and it may interest you to know the points on which he bases his decisions.

"The first qualification is excellent all-round musicianship. The candidate must demonstrate complete control of her major instrument. In addition, she must prove thorough knowledge of theory, harmony,

ability established among the soloists and orchestras from frequent and friendly gatherings in concentric circles produced a calm body of water. And let me remark to my readers, fellow musicians, that she must be able to sing averagely well. She must have modest womanly charm, rather than glittering prettiness. And she must prove acceptable family background, assuring her a sense of right and wrong and a strong and reliable character.

"All these qualities, I am sure, can be had in each of the candidates who are interested in the Hour of Charm. Those I am in charge of auditions, I have attended enough of them to know what the most general difficulties are.

"The child's importance is exactly what we expect it to be—a lack of musical experience. I do not necessarily mean lack of experience, but experience in reading in schools and styles of music. Thus, I would suggest that in order to make a better showing in any professional audition, our gifted young candidates prepare themselves with wider musical knowledge.

"The child who has been well taught can find endless opportunities in professional music, quite apart from the big concert career. A large proportion of our best symphonic organizations now employ women players, and the number of all-girl orchestras is steadily growing. Of course I feel a special pride in Mr. Spitalny's Hour of Charm orchestra, and am greatly interested in the audience reactions we receive. At the present time we have many auditions on file. We audition some eight or ten every day,

and on our tours we find close to a hundred waiting

"Another important thing is for the candidate to school herself not to be nervous. Some of you may suggest that this sounds easier than it is. Actually, one can train oneself not to get scared! Looking back to my own student days for a possible hint, I find that I had the very practical training of sheer necessity. We were very poor, and when I won my first scholarships, I know that this was the secret of my success. I found that I had to play, before all sorts of people under all sorts of circumstances. This gave me the confidence to play well.

"During the three seasons in which she sang with her *Leopoldine* in Salzburg and *Il Conte* in Munich, she granted me the privilege at my insistence that she always address audience, objective, and disclip-

"I also collected from her or use of precepts and maxims. I told me: "A singer has the right or a vocal rest. He or she can be both a singer and a person and should never neglect during this day—honest to—God bless By so doing, the singer will perfect condition and ready

"Let me at this time pass to the sake of the great beauty of the singer. When I sang in *Don Giovanni* in Salzburg for the last time old and her voice was still cold. On top of the monumental bronze letters read:

all of Memories

of my life reproduced in res, exhibited there in a museum

"So absurd! But such are dreams, ideas created by that sporadic come back to me time after time to take you, my readers, to visitistic hall of my memories. This is the most inimitable, the most graphic way of bringing those great Personalities. So use, I will be your famous guide.

"Gentlemen, as you can see, the

us has the shape of a cross, with

"...and the right side of the right

"long range digestion could supply him with a general way, then, let me list the prerequisites of good violin playing in the order of their importance. First, I believe, comes tone production and warmth of tone. Tone is what makes the violin live—what people want to hear coming from it. Just how you are to perfect your tone must be settled between you and your teacher, who understands your unique individualities of bowing, and your release of body weight upon the bow. I can tell you, however, that a part of the

A Great

New turn to your life is to the

Don Giovanni, Rigoletto and

Victor Maurel, the French ba-

"What an immense artist he is in the dimensional sense that he has the most inimitable, the most graphic way of bringing those great Personalities. So use, I will be your famous guide.

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ties of bowing, and your release of body weight upon

the bow. I can tell you, however, that a part of the

tone problem is solved through one's mental approach. Think of your tone in terms of a beautiful voice—think of it in terms of the color, of lucidity, of warmth, that would be projected by a beautiful voice. And never play a tone without first preparing its quality and then listening to it!

"Phrasing, I think, comes second to tone. If the tone is the voice that sings, the phrasing represents the words to be sung. This can be made clear by playing a song on the piano. You can sing the words, but what happens? Both consciously and unconsciously, you round your phrases around the words, building a unity between the ideas with your tones. You search out the beginning, the middle, and the end of those ideas and duplicate them with your tones. Try that same approach when you play to musicians. You will find that you will have nothing to guide you—but the shape of the music. Phrasing then, means a sure grasp on the beginning, the middle, and the end of each musical idea; just as you phrase spoken sentences, you must learn to speak musical ideas. A helpful way of perfecting a sense of phrasing is to copy, thoughtfully, what comes off the record, but to devote careful study to the way the phrases are shaped. After you have studied these recordings of the same work by three reliable performers, comparing their points of similarity and of difference, you are in a position to begin to develop your own.

"Just this development of your own points ranks third in our list of playing requisites. A mere reproduction of printed notes hardly ranks as violin playing! Think, then, that the 'young' years after an score, and put some of the 'old' in Tunis that is to be had there. I don't know the city, one of the produce 'fests' which the homesick G.I.'s did was to so distilled within you the 'courage' to find his grave. And the more deeply you go into it, the more a minor public official, but of an immortal song...

that the man who wrote it found rest even in death s ago his ashes had been y and buried in a Washington

interwoven in Payne's life, uncertain. According to the seven years old, Parsons born in Boston June 5th, mark about the young Long Island, a vine covered old, gentleman—a man of the moment, and "W.W." is the secret of his life. Others say that he died in a house which once stood

"There is no secret, I find Broad Streets in New music as every year pass an actor at eighteen, a bus teacher in the life lived to be almost pure. Clarendon, the 'old'—watched over

What is about music servant. effect upon the human curtain for one who, all his that the most highly paid knew both palaces and present day is the octo not through the bumptious whose income is reported put into simple words President of the United States, the longings he, himself, knew from the moment he awoke to the moment he awoke. See what me, he lacked the constancy at the age of six, never found the rainbow's pot youth. Here, in the New Chasing. Yet money meant musician, eighty years old as a child, had no busing coming to the larengean he made and piled up and money he believed he could pay when his world. Individually, if we he might say, "Goodness' nature attributed his a great Spaniard in Lora, Bzda, mrc, friend" rafael Garcia (1805-1906), teacher of Jenny Lind, whose services as a teacher were greatly in demand in London but he was not a man who also thought also mentioned his young countryman, Tchaik, who, at his fifth year, did some of his greatest paintings. He might point to the amazing tour in America in 1915 of the eighty-year-old Camille Saint-Saens, when he played his concertos with the foremost symphony orchestras. Again, he might refer to the premiere in 1893 of the opera, "Faust," by Giuseppe Verdi, who at that time was eighty years old. "Faust," with its many forceful,

the more integral will be this important fusion of music and performer.

"In fourth, and final, place we come to technique. On the one hand, there is no room at all in music for the player who lacks the technical means of saying what she wants to say. On the other hand, the ability to say what she wants to say is not enough. Gymnastics, for example, are a display—when used for its own sake can be quite harmful. Even the prodigious technique of a Heifetz is beautiful only because that eminent gentleman's musical gifts are equally prodigious. Always, musical utterances must come first. We have all had the curious experience of being charmed by a musical performance that makes nothing happen? Both consciously and unconsciously, you round your phrases around the words, building a unity between the ideas with your tones. You search out the beginning, the middle, and the end of those ideas and duplicate them with your tones. Try that same approach when you play to musicians. You will find that you will have nothing to guide you—but the shape of the music. Phrasing then, means a sure grasp on the beginning, the middle, and the end of each musical idea; just as you phrase spoken sentences, you must learn to speak musical ideas. A helpful way of perfecting a sense of phrasing is to copy, thoughtfully, what comes off the record, but to devote careful study to the way the phrases are shaped. After you have studied these recordings of the same work by three reliable performers, comparing their points of similarity and of difference, you are in a position to begin to develop your own.

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that the man who wrote it found rest even in death s ago his ashes had been y and buried in a Washington

"The postman never raps but a bring,

Each time knock's a baillif and each ring;

I dare not go home now, but sorch as 'Oberto, conte call

To see if all those duns are stiles of the surprising hall.

Home, home, I won't go home. Some domestic nona-

Oh not however humble, there's still the same home.

which the accom-

for strength, extreme

mannish skills. On the

Yest, although he suffered, his mo-

drum existence and found drama

presented to him. Although he sang of

the home he apparently preferred the

years. A prize-fight-

He missed mystery may accept

nature. On his father's side he was

to a poet, Dolly Madison, and a

Declaration of Independence. In

the rare blood of a Jewish father

nobility.

His musical ancestry may accept

nature. On his father's side he was

to a poet, Dolly Madison, and a

Declaration of Independence. In

the rare blood of a Jewish father

nobility.

Carry the youthful joy of music to as many as your

ministry of the art permits. Keep growing, creating,

working, and praying for a better tomorrow, and you

will find a thrill, and inspire others, who your example of your craftsmanship and your valiant spirit of youth. It is to the joy of youth that The Ergo has

its far-reaching influence in all parts of the world.

For the support and affectionate interest of its readers

of "all ages of youth." The Ergo and its Editor again

express their most sincere and heartfelt appreciation

at the present time is, for instance, over twice that

* See statistics of Barclay Newman in "Must We Grow Old?" (G. P. Putnam's Sons, 1941)

at the time of the American Revolution,* and the extension of personal efficiency in advanced years has increased in every way during the past century. Important as has been these tremendous discoveries, it is the secret of protracted youth is Dr. Clark's habit of "thinking young." In the days of our grandfathers, there was a definite old age complex. Except in the case of some very old-fashioned and stupid people, this is no longer cultivated. Youth is preserved in the character of the soul—the Spirit. May the Master of the Universe, quoting from one of his books, "Light, More Light."

"A well known physiologist has pointed out that we are all really partly reborn every day. Few of us have time to think of this. Our finger nails grow and we cut them; our hair grows and we cut it; new skin is growing every second and it wears away. The body is ceaselessly being restored every moment of our normal life. We are, therefore, constantly being reborn. Not until this amazing process is arrested by abnormal conditions does this rebirth cease. And then, the body, so with the mind. We grow old and hideous mentally, when we have lost our innocence. We grow young and glorious as we erase mental abnormalities with young and glorious thoughts. Victorian tradition virtually forced upon the women of its time to do this. Its influence was shrewd, and its caps, women of forty and fifty took on the trappings of senility. A more rational attire has brought the spirit of youth to countless thousands of women young hearts and vibrant souls who, in former years, would have been expected to accept the uniform of age with complacent content. They not only look young, but are young."

"We have just been handed the following inspiring quotation on Youth, marked "Anonymous." In celebrating his fortieth year as Editor of *The Ergo*, this delightful thought is presented with the hope that it will be read over and over and by the friends, many of whom have followed this page for four decades.

Keen Sense of H

Payne could find humor in his pointments. In a "cold, cheerless : ture but a bed, a chair, and a wa:

The postman never raps but a bring,

Each time knock's a baillif and each ring;

embodies more

embodies more than fifty years

wrinkles the soul.

"Worry, doubt, self-distrust, fear, and despair—these are the long, long years, the how the head and turn the

years.

"Whether you are young, there is in every being's heart the love of wonder, the sweet amazement at the stars and the star-like thoughts, the un-

daunted challenge of events, the unfailing child-like

appetite for what next, and the joy and the game of life.

winkles the soul.

"Years wrinkle the skin, but to give up enthusiasm

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wrinkles the soul.</h

Music and Culture

Strenuous Practice

I am a senior in high school and have been taking piano lessons for about three and a half years. I do things as Beethoven's "Pathétique" Sonata, Chopin's Waltz in C-sharp minor, Debussy's "Clair de lune," etc. I am learning "Mozartiana," but you think I am far enough advanced to make music my life work, even if it is to become a piano teacher? What do you think? My biggest problem is that I am always stiff when I play. I have to get tired to play. It is a hard task to sit on. I have an idea that it might be in the way I practice my scales. I try to keep a good tempo, then raise my hands and let the keys make my fingers do all the work and not my arm. I will appreciate your answer and it will mean a great deal to me.

—J. C., Illinois.

Surely you understand that it is impossible to answer your first question without hearing you, for what matters is not what you play, but how you play it! May I suggest that you go to the nearest available piano teacher and ask him for an examination, after which you probably will be able to make up your own mind. Now for your "biggest problem": I believe that your trouble comes from too much strain in your scale practice. Too much physical concentration is often as harmful as too little. You should strive to keep a good hand position the wrist becomes stiff instead of remaining a firm but flexible support for the hand. Then tell me why you *raise your fingers*. This old-fashioned process may share a great deal in your trouble. By all means do away with it! If you spend much energy on the act of "raising" as I believe, you do, what happens? The downward action becomes secondary and consequently, ineffective. You may also use the fore-and-aft method. In your effort to move volume, this is likely to be quite wrong. Although it is difficult to deal with such cases without actually seeing you in action, I recommend that you avoid strenuous lifting and striking. Try to play your scales with a rich, full sound, with a minimum of *quantum*. Hold your fingers high enough for the down stroke, which must be firm and fast. No preliminary "pull up" is needed. Use moderate speed, and keep fingers, wrists, arms, and *mind* in a condition of ease and relaxation at all times.

Is Counting Always Imperative?

I have a piano student aged eleven, who is in her fourth year of work. She does a great deal of work, but *wants* to play Bach, Czerny, Heller, Hanon, and similar studies and pieces. She has a natural ability to learn, but she is not musical. I have found no necessity for counting, because her rhythmic patterns are always right. She can play a piece of music when she has played it before she should count. In questioning the mother, I learn she never counts. She does not count because she feels she should count. I am right or wrong? I thank you for giving my problem your consideration.

—(Mrs.) O. B. S., Pennsylvania.

If the child's natural ability, if her keen sense of rhythm are as excellent as you mention, there ought to be no need for constant counting. However, this gift is very exceptional and in most cases counting is advisable until the rhythm of the piece stands firmly on its feet. It can never be denied that the "swing" of that rhythm will become "second nature." Sustained counting is at times necessary when reading certain complicated passages, for example the slow move-



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer
and Teacher

of friction and dissatisfaction. Why should parents, or the children themselves, resent paying for a million hours of the child's time when the payment was accepted in good faith? Suppose the family home is out of town and the father commutes every day by train, on a season ticket bought and paid for; will he ask the railroad company for a refund if he stays home to use it for several days? Of course, you say, you can't expect concert or lecture course tickets! I don't see any reason why music lessons shouldn't be placed on a similar business-like basis. Teachers who tried it last fall reported favorable results. It is my conviction that you can establish such a regulation and retain the student. It is a matter of health and of health reasons, your privilege will increase, and you will attain a higher professional standing. There have been too many last minute calls, flimsy excuses, or unjustified cancellations of lessons in the past. It is in like this, when demand is great, that teachers can be an end to the system. You can't afford to be absolutely accurate, then let her do without, and tell her mother: "You ought to rejoice because your child is most remarkably gifted by Nature. Whereas so many other little girls count about, but you can possess the art of counting inwardly, silently, and correctly." You will be telling the truth, the mother will be happy, and your problem will be solved.

Again, Those Missed Lessons

I am trying to be very strict about payment for all lesson periods, whether student can or not, and I only excuse when they are sick. I have found that if you haven't the nerve to charge a monthly rate in advance, except perhaps for new students, you will be able to do it. I have found it most pleasant as possible. Don't you think strained feelings would arise if the student is required to pay for a lesson if she is to be excused for a week, when the child knows, and the child knows the teacher knows that the parents are expected to pay for that missed lesson?

—(Miss) M. M., New Mexico.

I believe that your last considerations are a little far-fetched, and I doubt whether a child's analysis of situation would reach such depths of thought.

In the first place, when the rule of monthly payments is established it must apply to everyone, old and new students alike otherwise it would soon become known that your prices differ, and right then and there you would have a sour

Learning from Records

I wish to ask your advice about records for self instruction. Some years ago I studied piano seriously and hoped that I might make it my profession, but circumstances prevented me. Now I am more comfortable financially. I feel a great urge to turn to the piano as an avocation, but I am not sure if I can study in a teacher's and then protect one another, as all engaged in the teaching profession have to face the same problem.

These little boys sound very precious and eager to learn. So I don't see any reason why you shouldn't go right ahead with your nearly four year old. It seems awfully early, but who has nothing to do with this matter: what counts is individual aptitude, and an alert, wide-awake brain. Remember Mozart! As to materials to be used, there is quite a large list to select from: Ada Richter's "Kindergarten Class Book" is an excellent piano approach for little tots. Then I can recommend "My Piano

(Continued on Page 528)

The Teacher's Round Table

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer
and Teacher

The Practical Side of Piano Practicing

by Victor J. Seroff

Distinguished Russian-American
Piano Virtuoso and Teacher

Mr. Seroff's articles, taken from his book manuscript, "Common Sense in Piano Study," have appeared in past issues of The ETUDE as follows: May 1946, "Look Into Your Piano"; July 1946, "Basic Foundations of a Permanent Technique"; February 1947, "Controlling Tempi and Dynamics." The May 1946 issue is entirely out of print. There are a few copies available of the July 1946 and the February 1947 issues.

—Editor's Note.

ONCE, in a discussion of piano playing with Oscar V. Bachmanoff, I commented upon the fact that while his compositions often called for large stretches, his hand was not abnormally large. His maximum compass was an octave and a major third—ten keys. On the other hand, his cousin, Alexander Shioti, had, according to my recollection, an octave and a fifth, and was interesting to piano students because many are concerned over what they feel are handicaps, whereas the great artists of the keyboard are more concerned with developing their muscle and nerve control for freedom of expression.

The practical side of piano practicing demands that one must learn how to practice, how to achieve the desired results in the shortest possible time, which is half of success. Unfortunately, the student is generally told to work with the clock ticking next to him, and the minute he is through with the prescribed few hours, off he goes until the next day. The silly notion still remains in the minds of parents and even teachers that the same movement is repeated over and over again for several years, the youngster will wake up one morning a full-blown musician and technically a well equipped performer.

It would be far more profitable for the teacher or the parents to set a daily task to be accomplished, like learning the whole, or a certain part of a composition. The student should not leave the piano before this is done, and not go to bed until it is done. There should be no concern if at first he can not finish the task in a very short time, for it won't be long before he will need far more time to do his job.

All practicing is mental work and not an isolated physical exercise. Unless the student keeps a concentrated mind on every move, he is wasting his time. As soon as he is mentally tired, he had better stop. As soon as he is physically tired, he had better stop.

The Subconscious Mind at Work

A great deal of actual work goes on the subconscious mind after the work at the instrument is over. This is why a composition after a certain time becomes easier to learn, and practice becomes easier by leaving it alone for a few weeks. There is no use pounding away at the same piece month after month, and the student will discover with pleasure that by dropping it after the first unsuccessful round, he can "flour it" quite easily in the second.

It is important for the student to be aware in the study of the piano and sufficient curiosity to overcome his difficulties. This is much more important than any scales or exercises—because there is danger of killing the beginner's every desire to be a musician. In short, one should develop the musician first, and the performer afterwards; not the reverse, as is usually the case.

You do advise that the student work at all until after he learns his ABC's in kindergarten? Will his left-handedness make piano difficult for him?

—(Mrs.) A. C. Washington

These little boys sound very precious and eager to learn. So I don't see any reason why you shouldn't go right ahead with your nearly four year old. It seems awfully early, but who has nothing to do with this matter: what counts is individual aptitude, and an alert, wide-awake brain. Remember Mozart!

As to materials to be used, there is quite a large list to select from: Ada Richter's "Kindergarten Class Book" is an excellent piano approach for little tots. Then I can recommend "My Piano

1. If the scales are meant to develop the strength of the fingers, they fall completely. The weak part of the hand is the thumb, and the thumb is the weakest finger. In fact, the fifth finger strikes only once in each up and down run. No muscle will develop from such intermittent exercise. Only a constant drill of those fingers will strengthen them, and such drills are provided in innumerable exercises.

2. In playing octaves one should be aware only of the downward motion, and the upward motion of the fingers independent of the arm, is a waste of that effort and time, which is so important in the speed of playing. The playing of repeated octaves should be adjusted to the action of the keys. The student can see for himself that the easier the action of the piano, the faster will the key return to its original position, and the more rapid will be the speed of playing. Such is repeated octaves. This adjustment will apply to all combinations of repeated notes. The fingers should never release their grip of the keys. The student should just "shake" them downward, as fast or as slowly as the score demands. As an example, one may take into consideration the lengthy octave passages throughout the Schubert-Liszt *Er King*:



Busoni, in playing this work, never raised his hand from the keyboard. Once he encountered a long sequence of the same octaves, he let his hand rest upon the keys, and the hand moved up and down with the piano action, over and over again.

It is helpful to practice octave passages with just one finger, the thumb, and to hold the hand firmly in the position of the octave stretch. This will strengthen the muscles of the little finger and the outer side of the palm, and will add to the security of clean octaves, since it is the upper part of the octave that usually leads the passage. Practicing the reverse way, with the thumb leading, should be done very lightly, so that the hand does not become tired and stiff. In playing alternating octaves, the weight and emphasis should be in the thumb, since that is where the effect of the chromatic scale lies.

Economy of Movement

All piano playing should be based on the maximum economy of time and the minimum of the hands over the keyboard. Hilyard says: "The hand, when played, one could hardly see his hands move. As we read further, the same is said of Mozart and of Chopin. I once took a young friend (Continued on Page 533)



KATHRYN SANDERS RIEDER

Can You Set a Standard?

by Kathryn Sanders Rieder

IT CERTAINLY is a pleasure to hear a good choir!" A visiting minister said recently after hearing the anthem.

The anthem had added greatly to the worship service. I who heard the minister's remark seemed to be summing up that the anthem had been a pleasure to the congregation, to the director, and to the choir members. It had been worth all the effort that had been given it.

The increasing number of good volunteer church choirs now winning distinction have found that it is essential that they select a standard and seek to maintain or better it. Standards vary for the many types of choirs, but the general idea of a standard applies equally with the shifting problems presented by changing groups, abilities, and circumstances. With some, this means detailed constitutions, and highly organized yearly programs; with others, only a few well-defined rules, carefully followed, are necessary. Many times when a standard is selected we think the solution must be to ask less and less of the members, and more toward difficulties instead of attacking them constructively. Rather, we ought to be asking more of ourselves and of the members, as we try to make choir participation more satisfying for each member.

The music itself deserves thoughtful attention, for the choir must be musical to music that is liked. Are we maintaining the standard of having the choir music attractive and simple enough for the choir to sing confidently with the amount of rehearsal time available? We know that if the music is attractive to the choir they will want to learn it, but it must also be well known before they can sing it with satisfaction. Many members sing little aside from their choir singing. Usually a few days intervene between practice and the worship service, which allows some impression to fade. The anthem must be learned one hundred percent on rehearsal night if it is to be sung one hundred percent in the congregation on Sunday. Even so, with many practices required for each anthem, and with rehearsal time so short, the difficulty of the music selected is an important consideration.

There is a great difference in the amount of new music various choirs can use with profit. The choir which has a group of wide musical experience, who read easily and sing much, can do one amount. Another group, although it may do as well after thorough rehearsal, may be timid about trying new music, and become acquainted with it slowly.

Uplift Standards

Many people mention that they like music with an uplift. They say that they come to church for an uplift and that the music is sad or melancholy. Many younger people, while realizing that some music is in place during some seasons of the church year, prefer that this be only an accent, that the usual music express something that will help them feel better, or give them impetus to live better, happier, more fruitful lives.

Do we set a standard in having the various sections rehearse their parts alone? Many members of our sections

utter choirs never feel sure of their part until they hear it alone. Others are not conscious that they are not in perfect tune with the rest unless their part is played with them as they sing. After parts alone are worked out, the sopranos and tenors are rehearsed together, then the altos and basses, and finally sopranos and altos together. This procedure gives practice in tuning to each other and in singing in parts. Such practice helps to reinforce the learning of each individual part. Ideals of singing with unforced voices can be brought out at the same time. Sectional practice need not take long. It gives the others a moment of relaxation. And, if desired, the one part may sing while the others hum softly to acquaint themselves with their own part.

Diction Standards

Do we maintain high standards in having the words sing so they may be understood? Ask some of the more discerning and musical of the congregation to report on whether the words are clear, the balance of parts pleasing. Accept their report with good spirit even though it is not all praise. At rehearsal the director will do well to have the choir sing in the back of the church auditorium to listen to their choir. Among other things he can determine which words are not clear, and drill the choir in singing them correctly. Often it is the final consonant which is unpronounced and which makes the meaning unintelligible.

There is a standard to be maintained in securing contrast in performing the anthems. Often choirs fall into routine of singing alone, rigidly, with almost no variation. The result is a lack of interest, some loud sections, and a faithful execution of the marks of expression would lift many an average choir into the better than average class. Yes, we know these things—but do we perform them? Do we maintain the standard here?

Appearance Standards

Do we set a standard for the appearance of the choir? Even though robes have been widely adopted to help in this matter there are still details to consider if the appearance of the choir is to be uniform and pleasing. The wearing of hair-ornaments, ear-rings by the women, bright tie by the men, all sorts of small variations can spoil the dignity and appropriateness. The choir robes need to be kept clean and mended. They also need to be changed in appearance from time to time. If new robes are not needed, new stoles or collars with a change in design can freshen the garment and give a new and pleasing effect.

Posture Standards

Good posture is expected of an efficient choir but there is also the problem of eliminating distracting mannerisms. In many cases the choir is so irregular it will not face each other and each distraction is disturbing. One choir had a habit of rising to sing, then each member taking a step forward. It gave the strange effect of the choir lunging forward, and was corrected by a word from the director. Afterward they simply rose where they wished to stand, slightly away from the choir benches.

Behavior Standards

Whispering or over interest in the congregation must be watched. At times a tactful talk by the minister, stressing the choir's part of the service and emphasizing the matter of reverence, and the thoughts that should be in the mind, can be of great help. It will be found more to point than a recital of the "don'ts." Here, as in other situations, it is better to replace a faulty habit with a good one than to emphasize the poor habit through constant attention even though it is of a negative kind.

Membership Standards

Can you set a standard in membership? Some choirs are completely organized with all officers in a constitution that settles all musical and administrative details. The director has almost nothing to do with the membership considerations. He does pass on the new members, and he does keep alert to secure new members, but in so far as practical, he leaves the matters in the hands of his music director and committee.

Some choirs hesitate to set up rules thinking that they may lose some members (Continued on Page 495)

AN AUSTRIAN TRINITY

"BRUCKNER, MAHLER, SCHOENBERG." By Dika Newlin. Pages 293. Price, \$3.50. Publisher, King's Crown Press.

The author, with the authenticity of long research and devotion, has built her book around four stars of Viennese music since the days of Brahms. She has made a unique group, probably because he was born in Munich and because she feels that he perhaps belongs to a different line of descent. The stars are Bruckner, Mahler, and Schoenberg, with Alban Berg, a pupil of Schoenberg, more or less in the nebulous background.

Her first interest in this book comes from a meeting with Arnold Schoenberg in Los Angeles in 1928, when she became a pupil of the famous radical. With great breadth of understanding she traces the steps of the revolution from the baroque Catholic Bruckner, through the Semitic Mahler and Schoenberg, to Berg and his chaotic musical play, "Wozzeck." She indicates, with fine critical discernment, the distinctions between these masters, and invites the reader of today with opinions which form a splendid basis for comparison.

CONTESTED BIOGRAPHY

"KOUSSEVITZKY." By Moses Smith. Pages 400. Price, \$4.00. Publisher, Allen, Towne and Heath, Inc.

A new publishing firm, Allen, Towne and Heath, Inc., issued its first book, and before the work was completed the author had stepped up in the meshes of the law. Mr. Koussevitzky just didn't like the book and contended that his right of privacy had been invaded and that the book had willfully damaged his reputation as one of the world's great conductors. He sued the publishers and lost his case. He then appealed it and the decision handed down was that the book had to do with factual matters and was not fictional. Mr. Koussevitzky lost again.

sensational that no American could ask more of a Alonso Alvar character. More than this, Koussevitzky, during his brilliant career, has brought to us innumerable new orchestral works. His interest in presenting the compositions of American composers might almost be said to exceed that of any other conductor. All in all, Al Smith used to say, "Let's look at the record." However, the author of the book of yesterday does similar remarkable results? The writer of this review certainly could not throw irritating pebbles of criticism against Koussevitzky's idiosyncrasies and his private career. Your reviewer enjoys reading the book, with its vast amount of interesting detail, very much indeed, and thought more of Mr. Koussevitzky at the end than when he turned the first few pages.

Music in the Home

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE MUSIC MAGAZINE at the price given on request of cash or check.

by B. Meredith Cadman

SEEING MUSIC

"VISIBLE SPEECH." By Ralph K. Peter. George A. Kopp, and Harry C. Green. Pages 341. Price, \$4.75. Published, D. Van Nostrand Company, Inc.

The first authoritative, comprehensive work upon the science of photographing sounds in speech so that these may be analyzed for study in education of the deaf, speech correction, phonetics, music, dramatics, heart beats, bird songs, animal sounds, machinery noises, or any other research involving sounds. There are more than five hundred reproductions of spectrograms. These should give great opportunity to scientifically minded musicians.

CHORAL PERFORMANCES

"FUNDAMENTALS OF CHORAL EXPRESSION." By Hayes M. Fuhr. Pages, 103. Price, \$2.00. Publisher, University of Nebraska Press.

The great reforms that have come in the field of choral singing were long delayed. It is not far short of the mark to say that the art of choral singing has not yet put the words of a chorale or even a quartet. The singers sang the notes with fair respect for intonation but were not expected to let the audience know what the song was about; nor was there much attention paid to anything more than the crudest attempt at expression. Such books as that of Mr. Fuhr have contributed much to remedy this. The chapters are clear and readable, and are divided as follows: Perspective, Group Organization, Repertoire, Rehearsal, Tone Production, Performance.

A MUSICAL FAMILY

"THE NEWHARD PIANO QUARTETTE." By Nelson James Newhard, Sr. Pages, 248. Price, \$3.05. Publisher, Lehman Publishing Company, 123 North Hall Street, Alameda, Calif.

This is an unusual book about an unusual achievement. Mr. Newhard has been one of the leading music teachers in his home community of Bethlehem, Pa. He took it upon himself to form, from his family of young children, Margaret E., Harold E., Gretchen L., and Nelson J., Jr., a quartet, all four players performing on one keyboard instrument made mostly by European composers. It arrangements with simple pieces the repertoire expanded until many of the works of the masters were included. The quartet gradually grew up, and as the playing efficiency of the performers increased, it began to attract attention. The performances were precise, the ensemble excellent, and the interpretations understanding and artistic. The quartet proved a great novelty and was much in demand.

Mr. Newhard gives, in great detail, notes upon the training of the quartet and the development of the performers, who are now adults and college graduates. Many of the pieces in the repertoire are hundred pieces including sonatas for two, three, and four pianos; sets for two, three, and four pianos, duets, trios, quartets; selections for two, three, and four pianos, as well as organ and piano duets, concertos, and miscellaneous numbers.



SERGE KOUSSEVITZKY

MILLIONS IN IT

"HOW TO WHITE, SING AND SELL POPULAR SONGS." By Nick Kenny. Pages, 255. Price, \$2.00. Publishers, Hermann F. Kapp.

Yes, there are millions in it for a very few people out of the one hundred and forty million who make up the population of the United States. It is hard to think of a business in which the element of speculation enters more than in the field of the popular song. For one thing, Mr. Richard Rodgers, Oscar Hammerstein, and Irving Berlin, Paul Whiteman, Irving Caesar, Cab Calloway, Frank Sinatra, Jo Stafford, Perry Como, the Andrews Sisters, Kate Smith, Bing Crosby, Sophie Tucker, and many others, as well as information on copyright, lists of publishers, and various other information of value to the aspiring song writer.

THE WELL TRAINED VOICE

"YOUR VOICE AND YOUR SPEECH." By Beatrice Desfosses. Pages, 224. Price, \$3.50. Publisher, Castell and Company.

Miss Desfosses' work is one with which all vocal teachers should become acquainted, because so many who want to learn how to speak correctly, effectively, and beautifully, apply to the voice teacher for assistance. So much practical information can be obtained from a book of this type about "Facing Your Fears," "Thinking On Your Feet," "Everyday Speech," "Artificial Speech," "Strengthening Your Voice," "Speaking for Radio," "Choral Speech," and other subjects, that the teacher's work may be amplified very greatly, without adding to the pupil's fee. The book is so highly recommended.

MUSIC STUDY EXALTS LIFE

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator



Standards For the New Season

In last year's "Pianist's Page" Dr. Guy Maier, no topic has provoked the interest stirred up by the pages on Standards of Music Teaching. (January and February 1947.) The letters received are obviously from intelligent, aspiring, and also *indignant* teachers. Do they ascribe today's generally low level of piano teaching to the teachers themselves? Or to poor training? Or to the "pop" or "fancy" music? Wait! Or to school or extra curricular activities? Hardly! About half the correspondents place the blame squarely on the parents, especially the "moms"; others castigate our "progressive" educators; only a few point fingers of shame at the teachers.

Miss Mary E. Spencer, of Princeton, New Jersey, makes this devastating indictment:

"Every youngster must learn from the beginning of his life that fun must be worked for. Any other kind of education leads to unhappiness. Piano-playing is one of the most satisfying kinds of work-fun. For thousands of persons there is no pleasure to equal the making of music. To do it well requires sustained discipline and constant effort. Yet, according to generally held opinion, I contend that the acquirement of a certain degree of technical skill need not become a boresome or tedious process. To be sure, technique usually taught, must first be insinuated in the least disbelieving pupil's fingers, and then! one day he wakes up and sees the necessity of it. (There's always a day of rejoicing for us, isn't it?) Whereupon he says, 'I can't play.' Also he must never be kept on a course so long that he will tire of it, or perfect it! Consequently one musical murder after another is committed..."

"However, the tragedy is not in what happens to the music, but in what happens to Johnnie. He never gains enough technique, equipment or knowledge to 'play for fun' as he pleases. He soon realizes his shortcomings and becomes discouraged by his own inadequacies and gives up the struggle as hopeless... still clinging to the ideal that there *must* be some beauty in music (although he has yet to make that beauty with his own hands), he enters college or music school. The teachers there are equally unable to help him, and he also to relearn basic principles which he should have known from his earlier experiences in music. Wilful fingers must be retrained, old habits must be broken down and new ones substituted. After this procedure, perhaps a little pleasure may creep into the pianist's experiences, if he is not completely worn out with exhaustion.

It Is as Bad as This?

Here's a distressing letter from a conscientious rural teacher of many years:

"I deeply regret that you do not place the blame where it rightfully belongs—on the modern parent, who, undisciplined child and a few other obstacles namely, physical education, home economics, band, radio, scientific, stimulating way.

"It is as Bad as This? A highly successful teacher writes:

"This week I interviewed applicants for lessons next autumn. Hearing the high school juniors and seniors positively anal, I asked them: 'Do you bring *Rhapsody in Blue*, *Clair de Lune*, *Liess*?' They bring me *Rhapsody in Blue*, *Clair de Lune*, *Liess*, *Brilliant* with a solid foundation. They can't even tell the key they are reading in, cannot decipher dynamic directions or tempo indications. As for 'tone' they never heard of it."

"... If this is the level of piano teaching in the United States, it's pretty sad, isn't it?"

(Continued on Page 494)

movies, and ball games.

"Maybe I'm not enough to be your grandmother, though I doubt it! In my school days we lived on music and had enough hours to study it. We learned Bach, Mozart, Beethoven, Schubert and made an issue of technique and theory, and above all learned to control ourselves through self discipline.

"What does music study mean in our schools today? Band with brass tooting a blaring march on a football field, and nobody to play the piano in Sunday School or for a gift. The piano takes a few years of high school are over, music is gone forever as far as performance is concerned; and in the schools we just have more and more tooters coming on—that's all.

"What time is left for piano students to practice? In rural communities such as mine the school bus trip takes two hours daily. One of my girls, working on the Grieg Concerto might get it learned if she had half a chance to work on it; but she can't play a ball game, football, basketball, baseball and what-will-you-ball, and all the roofing, hooting crowd. If she misses a game, she's 'queer'... and there goes the piano practice!

"In my study and teaching days girls had time to practice. Nopey nops, it isn't the teacher's fault. You'd better box the parents' ears and tell them to send to lessons a girl with a piano. Let them learn how to sit, adjust, sight-reading, and so forth. Don't expect us to inspire a sleepy, gum-chewing gal who won't practice her piano lesson even if it is written down in detail.

"I am not a parent, but just the piano teacher with tired hands. I'm weary educating both child and parent, and often being treated like a dummy by everybody.... You great big 'guys' who write for *The Etude* come out, train our parents, and see what you catch on with our correspondent?

"Well! There's nothing further for us to say except this: if music brings its teachers to an unhappy, embittered state, there's only one thing to do—quit music, retire, or go into another business or profession.... I wonder if other small community teachers agree with our correspondent?

Joint Responsibility

Some of the letters put the blame on parents who tolerate incompetent teachers:

"In our town of 65,000 I am the only nondegree teacher among twelve piano teachers; yet students from master or bachelor degree teachers come to me without the least knowledge of key or time signatures, musical notation, or even how to play in any practical knowledge of major or minor scales.

"I think part of the responsibility lies with parents who bring their children and say, 'I only want Johnny to have fun out of his music'... I refuse to take such students."

"God for you! Most competent teachers nowadays are in the same position—they can and do choose their pupils."

From the above letter it seems, doesn't it, that the remedy will not be found in demanding teachers with college degrees?

Here's another: "If you could only see the specimens that come to me after years of lessons with so-called teachers. These girls came to me recently, one with eight years, the other with four. Both of them had been forced to work with them on sonatas, classics, and so forth, but found that they had great difficulty playing Godard's *Second Waltz* and the first movement of Beethoven's *Moonlight* Sonata. (The third movement was out of the question.)

"What is the matter with the parents? Do they have money to buy new ways? My pupils' parents tell me they have learned more from me in six months than in all their previous training."

Perhaps the remedy lies in educating the parents; ... Or is it too late?

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(Continued on Page 494)

Father of America's "Pop" Concerts Louis Antoine Jullien

by Norma Ryland Graves



LOUIS ANTOINE JULLIEN

DURING the season of 1853-4 there appeared in New York concert halls a French conductor whose colorful personality and theatrical methods made him one of the most popular figures of the day. Louis Antoine Jullien introduced early Americans to their first large orchestra and to symphonic music at popular prices. Like his contemporary, Phineas T. Barnum, he was a showman, a showman, introduced novelties, and intrigued the public by grandiose stagings. Unlike the showman, however, he was sincere in his attempt to popularize the classics.

When the French conductor arrived in the summer of 1853, he found a lusty young nation in the throes of its first growing pains. New York was just beginning to preen itself as the nation's first city. The New York Philharmonic, the Metropolitan, the "Second" and the concert that history has read the world over, the *First*—the *Second*—the *Laureate*, 1500 performers at the First Congress, the *Great Exhibition* in America and from 30,000 true friends and admirers present in the Crystal Palace, June 15, 1854..."

A Strolling Innovation

It had been nearly a year since elaborate posters of siren and black plastered all over New York had first announced Jullien's arrival from England, where he had conducted for nearly twenty years. He had skyrocketed to fame through his popular "Schilling Concerts," attended by the millions whose foibles, as well as those of Jullien himself, were immortalized by caricature. The *Army and Navy Quadrilles*, featuring the music of various world nations, would be played each evening.

A special favorite, *The American Quadrille*, which had been composed shortly after his arrival in the United States, contained all the national airs arranged for twenty of his solo artists. In this he rang bells and zoomed to canon so well that he never failed to work his audience up to a frenzy of patriotic zeal. Other audience-favorites were his *Army and Navy Quadrilles* in which he pantomimed the actions of the soldier and the sailor.

But the musical cocktail on most programs was the concluding number, *The Firemen's Quadrille* in which he exhibited a bag of theatrical tricks that has rarely been equalled. Before starting the number, Jullien solemnly warned his audience of the terrifying spectacle they were about to witness. At first the music had been a march, a polka, and quadrille, then a hulabaloo. Then suddenly came the clang of fire bells. Fire... real fire burst from the ceiling! Three or four companies of firemen rushed on the stage, dragging reels of hose from which water was pouring. Hoarse directions, terrifying screams, shouted orders transmitted by the megaphone-equipped musicians added realism to the scene.

Caused by the crash of falling buildings (cannon balls rolled through plank tunnels beneath the stage)... breaking glass... increasing din. In the excitement women fainted. Finally, at a signal from Jullien the firemen left the stage and the spectacle ended with the orchestra leading the *Doxology*. Those in the audience who were physically able joined in the singing.

Jullien's triumphs were not confined solely to New

those idiosyncrasies which his public expected. Since he had thoroughly trained his men to play with their conductor facing the audience, he was free to "play upon the emotions of his listeners, and what a field day he made of it!"

Noticing his baton gracefully in mid-air, now smashing it down forcefully when he noted an occasional lapse of audience-attention, he dominated the situation at all times. As he approached the climax of a number, he often seized a fellow-musician's violin or flute or cornet and concluded the selection with a dramatic flourish. Then mopping his face with a large silk handkerchief, he dashed out, exulted in "thunderous" applause, and received the ovation of his admirers. Many were the tricks he used to arouse interest, such as having a pair of white kid gloves thrown on a silver platter. Facing his audience, Jullien methodically drew them on and from his collection of batons, meticulously selected a jewel-tipped one. His listeners knew, without consulting their programs, that this was the prelude to a Beethoven number, a composer whom their conductor revered despite his theatrical badmouf.

Descriptive Music Plus

The Frenchman's popularity was further strengthened by the number of quodlibets he composed. At this time, the craze for dancing the quadrille—a square dance—was at its height—had reached the continent to the New World. Astute showman that he was, Jullien further popularized his own by tying them in with events of the day such as *The Great Exhibition Quadrille*. He also advertised that a different one of his celebrated "National Quadrilles," featuring the music of various world nations, would be played each evening.

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Jullien's triumphs were not confined solely to New

York. He took his orchestra on a tour that included Boston. The Bostonians, somewhat miffed over his previous neglect of them, were not at all pleased when the concert halls were given over to Julian's performances! In spite of a smaller concert attendance, Julian continued to evoke great enthusiasm. He introduced one-composer programs; he experimented with Shakespearean concerts; he played works of American composers, thus encouraging the budding spirit of nationalism which was just beginning to assert itself.

Each of the Boston performances was a night of the authoritative "Dwight's Journal of Music": "Julien can play the best kind of music." If he makes a colossal toy of the orchestra in his quadrilles and polkas, he has also his Beethoven, his Mendelssohn and Mozart, nights in which he proves his love and power over the fine arts.

No doubt one of the most interested spectators at the Boston concerts was twenty-five-year-old Patrick Gilmore, then leader of a military band at Salem, Massachusetts, and later originator of the giant Jubilee concerts. He capitalized on all the Julian feasts: the large orchestra, featured soloists, dramatization of music, and the like, but he extended his advertising. However, lacking the former's basic qualities of musicianship, he was never able to establish the large personal following which over remained loyal to Julian.

Musical Training

Although the French composer was often accused of chauvinism, he had nevertheless received a thorough musical training. Born April 23, 1812, to a former French regimental bandmaster and his Italian wife, the child was early taught French and Italian songs by his father. At four years of age he was regarded as a musical prodigy, noted for his remarkable memory. His father subsequently sent him on a tour through southern France. When at five he was introduced to his father, he began coaching him in violin, flute, and other instruments. After a short training period he was given the two concertos performed by him at the theater in Turin, the boy played a set of difficult variations for the audience. The Hall of the Royal Opera was lifted up to the royal box for the sake of the boy's debut. Following this episode, he became a popular favorite in court.

Before entering the Paris Conservatoire at twenty-one, Julian served in both the French navy and the army. On the whole his record at the Conservatoire was not brilliant, for much to the disgust of his professors he was unable to learn the various dance compositions in lists of assigned exercises. When he left the Conservatoire and at twenty-eight, became co-conductor of the popular "Summer Chilling Concerts" at Drury Lane Theatre, London. During the next twenty years he gave an annual series of winter concerts at the English Opera House, Covent Garden, Haymarket, and other theatres, his popularity steadily increasing.

In 1847 he led Drury Lane Theatre with the intention of presenting operas in English. Engaging Berlioz as conductor, sparing no expense in procuring a splendid cast, chorus, and orchestra, he opened the series with "Lucia." The season was a failure and Julian left England. He had been offered a position at America's own opera, "Pietro le Grande." He easily staged, opened at Covent Garden. After five performances he was forced to withdraw it, again losing thousands of dollars.

The American interlude was a pleasant chapter in the series of financial disasters that both preceded and followed him. While he was away from America he conducted metropolitan concerts. Two years later (1856), Covent Garden Theatre burned to the ground, entailing irreparable loss to Julian in music scores and his own compositions and arrangements—many of the latter being in manuscript form only. In order to recuperate, Julian became associated with concerts at the Royal Surrey Garden, London, but the season ended in bankruptcy. Constant financial woes were beginning to break the man, mentally as well as physically. He fled to Paris in 1859 where he was subsequently jailed for nonpayment of debts. He was released the following month.

In March, 1860, readers of the English dailies were shocked at the news contained in a daily advertisement. Under the caption, "Julien's Death," contributions were solicited for the maintenance of the musician, who had died in a private asylum near Paris. Before material aid could reach him, the forty-eight-year-old conductor died, March 14, 1860.

Julien's aim, as he repeatedly stated, was to popularize classic music. He did this by organizing the best bands and orchestras, featuring the best soloists and bands, and giving active repertoires of classical and popular works. "If you get the audience to like music," he once remarked, "the rest is easy. I may feed them laughs and dance quadrilles, but in the end I give them Beethoven and Mozart."

In addition to presenting the world's great music and instruments to America, Julian also introduced the art of the symphony to the foundation of many of our present symphony orchestras. At the time he arrived in America, orchestra leaders rarely employed any of the wood winds. Julian brought soloists for this section of whom Theodore Thomas later said: "New York never saw the like before or since." The popular enthusiasm he aroused made Americans "symphony conscious," resulting in an earlier development of the symphony organization than normally would have been.

It is true that Thomas, who devoted his life to developing the American symphonic orchestra, later criticized the showmanship of Julian. But it is equally true that while the young American was working under him, he was learning much to the physical make-up of an instrument and its mechanics, as well as to its meaning.

"Ah," I hear you sigh, "it all sounds so simple . . . and the sighs deepen as teachers everywhere whisper, 'If piano teaching here on earth ever reaches such a happy state, what must heaven be like?'

changed. A child learns by drill, which is best conducted in a class. Musicians cannot be taught in one private lesson a week by any teacher no matter how experienced. The ideal set-up for a methods course is one which produces a competent class or group instructor and at the same time a good private lesson teacher.

A special class should be set up to give the student-teacher opportunity to acquire and use the language of a teacher and to learn the necessary routines of criticism. Open discussion of practice methods and corrective devices are initiated. Student teachers and pupils come on alternate weeks to the director of the course for the lesson, working on a planned course of study, keeping private records of lessons and practice. The director keeps up-to-date the place of the plan in which the student teacher assumes full charge for many weeks without supervision . . .

"Such a program demands the active participation of the parents. Mother attends the private lesson so that she may learn how to supervise the practice. Thus, student teachers are trained at the outset to guide the parent-thinking along the road of musicianship, avoiding the pitfalls of superficiality, exhibitionism, and exploitation, striving to keep the vision of artistic skill based on intellectual integrity."

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The Romance of "Home Sweet Home" and Its Author

(Continued from Page 484)

backing for him. Without it, it is doubtful that with no professional experience he could have made his debut in a leading part at the Park Theatre, New York's smartest play house.

"Master Payne" took the town by storm as *Young Norval* in the drama of *Douglas*. At the time Master Payne was a theatrical prodigy in England and Payne, who was then a boy, was hailed as his equal. He appeared but six nights and on the seventh a benefit performance netted him four hundred dollars as well as offers from managers in Boston, Providence, Philadelphia, and Baltimore.

He repeated his New York success in Boston, Philadelphia, and Providence appearing as *Romeo* and *Juliet* with Edgar Allan Poe's mother as *Juliet* and *Opelia*. As he was getting ready to start for Baltimore he noticed that the list of parts in the cast list which belonged to the New York manager had been taken off. This nettled him and resulted in a disagreement. Suddenly he made up his mind that he had enough of acting and he saw success in establishing a literary society—a primitive Chautauqua. But evidently the idea did not catch on for he was soon back on the stage, laying plans to go abroad where he hoped to wrest the acting laurels from Master Petty.

That this country was at war with England did not distract him until he was put in jail for two weeks on his landing in that country. He resented this as a personal insult. When he was finally released he was billeted to make his debut as *Young Norval* on June 4th, 1813. At the last minute the lady who was his opposite in the play, Mrs. Johnstone, and Mr. Mrs. Powell, one of the prominent actresses of the day, consented to take the part without any rehearsals. Despite the lack of preparation he made a tremendous success and as the house went wild at the death scene she clapped over him and whispered into his ear, "Hear what I am made!"

From London he went to Liverpool and then to other cities where he scored new triumphs. For four years he toured England, acting one hundred and six nights in twenty-two roles. But at the end of

(Continued on Page 540)

"So many books on voice and voice problems have been written, that it is difficult to attempt any thorough treatment of the subject in a brief interview. However, I am glad to discuss a few of the questions involved. First of all, though, I should like to make it clear that the singer's career is by no means an enviable one as generally accepted! Certainly, one experiences occasional bright moments—but between them come long periods of realizing that a life in art is an extremely difficult thing.

"The violin or piano student has his instrument ready for him—and still he spends years in learning to adapt himself to it. The young singer, on the other hand, finds that his first task is learning to build his own instrument. One who can sing is born with a natural voice able to encompass the demands of art-singing. Thus, the singer must reckon on from five to eight years of intensive study in order to win even a measure of control over the instrumental mechanics of his voice. Singing begins only when this mechanical control has been attained."

"Often enough, further, individual problems and difficulties arise which, at the time, seem insurmountable. Then the best remedy is patient study—provided, of course, that the young singer possesses those fundamental requisites which alone make earnest study worth while. The first and most important of these



JOEL BERGLUND AS HANS SACHS

singer's own sensations—of ease, freedom, natural vibrancy—at the moments when he sings with the proper breath-pressure. No one but the singer himself can determine what this pressure is to be; he must experiment and judge by his sensations. This, of course, involves long and earnest effort in practicing. And such practicing is best done in the lower tones of the middle register of range—neither too high nor too low.

Some Problems of the Deep Voice

A Conference with

Joel Berglund

Distinguished Baritone
A Leading Artist, Stockholm Royal Opera
and Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYBURN

The outstanding sensation of the 1946 music season was the Metropolitan Opera debut of Joel Berglund, noted Swedish baritone. In the words of the New York Times, "With the debut of Joel Berglund, the Metropolitan became the proud possessor of a first-class baritone. Mr. Berglund is an artist of rare power, a singer who sings with heart and head as well as with the voice, and who acts with poise and expressiveness, truly impressive."

Born only recently in Sweden, Mr. Berglund has for many years ranked high in the musical life of his country. In addition to serving as principal tenor of the Stockholm Royal Opera, he is widely sought as a vocal teacher by students from Sweden, Denmark, Norway, and Finland, many of whom have achieved positions in the Royal Opera of Stockholm. Copenhagen is the direct result of his instruction. Mr. Berglund has filled guest engagements with marked success in the opera houses of Budapest, Prague, Copenhagen, and Zurich, where he has supported Flagstad, Melchior, and other leading baritones. His repertoire includes forty roles in his repertory (including Hans Sachs, *Watson, the Flying Dutchman, Gounement, Amfortas, Kurwenal and Hagen, as well as Mephistopheles, Boris, Don Basilio, Simon Boccanegra, William Tell, Figaro, and Leporello), most of which he sings in Swedish as well as in the language of their origin.*

Mr. Berglund was first engaged for the Metropolitan in 1939, but the war delayed his coming to America for several years. In New York, however, he was not his first American engagement. Once he had prepared his first few visits here, all of them brief. During his student days, he came here as a member of the "De Smet" Singers group. Some years later, he returned with the Washington Revel Singers group. In 1938, he sang several highly successful guest performances with the Chicago Civic Opera. His American and European acclaim is enhanced by the sensational tributes won by Mr. Berglund in his first performances in Europe. The *Even* quotes him as follows: "The secret of his views on correct production techniques."

—ENRICO'S NOTE

singing organ is, in its essence, a wind instrument; still it is also very similar to a violin. The vocal cords are the strings; the rising column of air (breath) is the bow; the vocal tract is the violin; the resonance chambers in the head not only take the place of the violin's body but are equally important. The necessary prerequisite for the ideal singing tone can be said to exist only when the pressure of the breath is exactly adapted to the vocal cords. The vocal cords must not be too tight, nor must they vibrate against the cords (which must be firmly yet naturally held) so that the resulting tone is perfectly free and clear. If the pressure of the breath against the cords is too strong, the cords react immediately in the form of hard, forced (or pressed) tone. If the pressure is too weak, the cords cannot vibrate properly, and the resulting tone is too soft, too thin, and too lifeless. The first problem, then, is to find the exactly correct amount of breath to send against the vocal cords. This "correctness" is determined by

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VOICE

"MUSIC STUDY EXALTS LIFE"

our yearly programs are built on monthly study plans set forth in our annual year book.

One of the most thoughtful and dynamic teachers I know is William Zelar Newcomb of Illinois Wesleyan University, often perhaps the best ultimate solution: "Fundamental piano training should be taught by teachers specifically trained in piano pedagogy. Why do not all music schools offer a piano normal methods course worthy of the name, and provide a training school for constructive criticism or they would not enter pupils."

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"What should be included in such a teacher's course? Training in musical techniques and procedures for reading, writing, ear-training, general theory—as well as training for piano instruction in keyboard facility and interpretation. The entire present set-up of piano teaching must be

"MUSIC STUDY EXALTS LIFE"

Can You Set a Standard?

(Continued from Page 490)

If they are too exacting, it is better to lose a few in the larger cause of establishing and maintaining a dependable standard. In order to have a satisfactory choir, the director must know what to count on. No matter how small the group the situation can be discussed and settled.

It can be decided how many unexcused absences will be accepted before a member is dropped from the choir roll. The secretary can keep account records ready for reference or report. Some choir ready to be dropped will be given an excuse of absence during the year to retain membership. Others cut this to three. If a member cannot be present he promises to notify the director or the choir president. It becomes exceptional to miss and other choir members act to mediate until the member who has been absent. Illness and unavoidable absences are excused, but these excuses are few. Unexcused absences may be made subject to a fine which goes into the treasury to help with incidental expense.

With the rules adopted, they should be discussed and voted upon by the choir, so that they are their rules, made in the interest of a better choir, not imposed from the top. A committee may recommend but the choir should vote in the procedure adopted. The music committee of the church should be asked the choir officers suggest new members and make the choir their continued interest. Too often a choir director and an organist are selected by the music committee and everything turned over to them. It is a wise committee to include, which will concern with how the music program of the church is working out and be alert to help in what comes to their attention.

Social Standards

It is well to set the size of the choir to establish a width of membership who would like to become members. It is a healthy situation for a member to know that another is ready to take his role if he cannot keep to the standards he has voted to accept. It is well to have a rule that any former member of the choir return when there is a vacancy upon the appointment of a new membership committee to whom he applies.

All such rule observance rests on a basis of congenial cooperation in the choir, but a set of rules helps build this. Social activities help link the group members closely together. One or two congenially employable activities a year may be enough if the group has many competitive activities. Remember the tastes in recreation of the particular group. If there are many younger members include some active games that will engage them.

A special place in the end of the choir season, with a program presented by the various sections of the choir, a brief talk by the pastor, a songfest of favorite music, and perhaps amateur movies of a vacation trip make an easily prepared and enjoyed program. The general atmosphere which is the heart of the operation for successful choir work.

When maintaining standards is mentioned many think of the talented church members who can or who will not help. It is a loss and yet, unless these people are sold on the idea of attending

choir and doing their part willingly, they might be a poor influence. They may have lost interest in singing there may be home conditions they cannot help, or they may feel superior to the other singers. Their attitude may be one which would create more mischief and discord than good. The choir should be given a voice in the choice of equipment and instruments.

When you have made an

effort to win their cooperation it is better to turn elsewhere for members.

Spend your time in developing the talents of interested individuals who will develop into a real asset to the choir.

Rehearsals Standards

Do you set a standard in planning rehearsals? Plan ahead with the pastor and the organist, seeking to weld the entire service into a unit. Let the sermon, the music of the choir, and the instrumental selections reinforce each other, even though this will mean planning months ahead.

Plan ahead for the rehearsal so that some music they know well and like will be included, so that you will begin with some warming up vocalizes to establish free, relaxed tones. Plan for the rehearsal so that it will be well performed and used only as many new parts as the choir can master in the time they have. Don't stop the rehearsal of an anthem too soon. After they are note sure who have just begun. Now comes the all fascinating and endless finishing which makes professional choirs so outstanding. Give the choir the pleasure of singing at least one finished number at each meeting.

The director must plan all this in advance if he is to be prepared, himself. He must try to feel well and rested so he can be in the best condition to be in hand and grasp of the tempo he wants firmly in hand if he is to do an acceptable job of directing. Certainly much of the director's work is teaching the music, but it is impossible for a choir to do well if they see before them a listless, half-asleep director. The director must before them a confident, well-prepared, sincere director to lead (not follow) them, they often rise to their best singing.

Tone Standards

Setting a standard in the tone produced can be undertaken in all choirs. One person singing with strained tones can cause the entire choir to fail, or ruin the tonal beauty of the other voices. Each choir can begin with the plan to see that the tones are not forced or overblown and resonant. They can see that the tones of the coloratura solo and all anthems are not sung with the same voice quality. The voice alone can practice expressing the thought of the text. Many directors like to have choirs practice expressing various moods using a neutral syllable. As they sing the song as if it were a story, or a drama, or a picture, or an event they begin to see the possibilities. When words are added all sorts of shading of color can be noted, depending on the imagination and suggestibility of the choir. Since music begins with beauty of tone we need to this continually and seek to make it basic in our considerations.

Individual Standards

Do you maintain a standard in seeking to develop the choir by encouraging individual singing? Solos, duets, trios, quartets, a year may be enough if the group has many competitive activities. Remember the tastes in recreation of the particular group. If there are many younger members include some active games that will engage them.

son at the aristocratic Covent Garden, Royal Opera House of London, without the name of Nellie Melba topping the list of its star roster.

Her operatic and concert appearances in other countries, France, Spain, and Italy for example, were not so successful by long odds, probably to her peculiar voice production which was always suited to the taste of those peoples.

Otherwise Melba's voice was remarkable because of its volume and range and the artistry with which it was used by that Australian Diva. In the memory of those who heard Melba in her coloratura roles is ever vivid the magnificent "trill" that she could produce with such precision comparable to that of the best instrumentalist and with which she effectively finished her final cadence. It was the most accurate "trill" I have heard from a human throat.

In the last decade of her career, Melba indulged in adding to her repertoire a few operas not suited to the coloratura soprano such as "Faust," "Tannhauser," and "Bohème," and it was in a memorable performance of the latter given at the Opera Comique Theatre of Paris in June 1913 that she sang *Colline* opposite to her *Mimi* for the last time. Tenor John McCormack then in the prime of his career, was *Rudolfo*. Wonderful vocalizations were given and gentlemanly let me say to a stop this. Our mutual and obliging friend *Thérèse* will inform you of the date in which to continue the reviewing of the other Famous Singers I Have Known.

Mr. De Segurola's second section of "My Hall of Memories" will appear next month.

Band Questions

Answered by
William D. Revelli
A Band Mothers' Club

Our school has no band mothers' club. Could you please advise me as to how I could organize one? What would be the name? Many of the mothers of the children who play in our local school band are interested in forming such a club.

—Mrs. H. B. Wooster, Ohio

I suggest that you write the following conductors whom I am sure will be glad to help you:

Mr. Frederick Ebs Mr. Bruce Housebeck Hobart High School Hobart, Indiana Joliet, Illinois

These schools have outstanding band clubs and can provide the information you are seeking.

Informative Texts on Bands

I am interested in organizing a symphony club in our American High School of which I am the member. Could you furnish me with the necessary information in regard to instrumentation, seating plans, materials, and so forth?

—H. B. California.

Since the organization of such a unit involves countless problems, I refer you to the following books, which will prove to be most valuable and helpful to you in your work: (a) "Band Betterment" by Dr. Edwin Franko Goldman, (b) "The Concert Band" by Richard Franko Goldman. These texts are informative and interesting. They can be purchased at any modern music store.

Owing to the illness of Peter Hugh Reed, it is necessary to omit the Record Review this month.

Planning Effective and Inspiring Services

by Dr. Alexander McCurdy

Editor, Organ Department

THE ETERNAL fitness of things is one of the important things that we as organists must keep in mind at all times. When we should use certain music and when we should not. How effective some things can be, if used in just the right place in a service, and how out of place the very same thing can be, if used in just the wrong place. Now, very little is in the end we are responsible, so it seems. We have to take the "dressing down" at any rate, if some musical selection doesn't fit. I would much rather attend a service with simple music, well thought out and performed reasonably well, than to have a service with music perhaps done better than the average, but where the service is lacking in organization.

The number of letters received since the publication of my article in *The Etude* on the repertoire for the church year has been amazing. Letters have come from all over the world, which have been most gratifying. There have been many asking for suggestions on forms of service for special occasions, for dedications, funerals, funerals and so forth. There have been all sorts of questions regarding actually a hymn anthem repertoire, hence it is quite likely that a page will have to be devoted to those questions, sooner or later. We know that for the greater part, the minister is responsible for the form of service, yet ninety-nine times out of one hundred the organist or director of the church organizes the service, and the minister makes a few changes, perhaps.

Therefore the more information we can obtain, the better able we are to put these forms together. It is imperative that we work at this regularly. Don't be satisfied with the same old rut in which "you are running." Be on the alert constantly for new ideas, for new forms of service, for new ways and methods.

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For the light of God in the face of a girl; for the tenderness of human love; for the inspiration of young voices; and for the common bonds of thanksgiving embracing all ages;

We give Thee praise, O God

For the light of God in the face of a girl; for the tenderness of human love; for the inspiration of young voices; and for the common bonds of thanksgiving embracing all ages;

We give Thee praise, O God

For the discoveries of God which come with later youth; for the soul-stirring problems of early life which give us renewed grip on ancient truths; for self-expression in music; for quietness and poise which music gives us in hurried and restless existence; and for speech and song capable of expressing our innermost feelings;

We give Thee praise, O God

For the organ prelude is a veil dropped between the everyday life and the sanctuary; in crossing the threshold the music should separate the world without from the world within."

—Henry Ward Beecher

This is a wonderful thought and it is certainly worthy of our sincere consideration. How could any organist play anything that wasn't just right for a service with this thought in mind. We should memorize it, say it to ourselves time and again. Here is the service:

Organ-Chorale
Opening Sentences
Processional Hymn—Rejoice Ye Pure in Heart
Choral Call to Worship—The King of Love—Martin
Invocation and the Lord's Prayer

Liturgy of Confession and Meditation
Quartet—Lord Have Mercy

Haydn

General Confession—Almighty and most merciful
Father, etc. (congregation and choir)
Call to Prayer—If With All Your Hearts
Mendelssohn

Pastoral Prayer and Choral Amen

Liturgy of Guidance
Hymn—O Word of God Incarnate
Reading of the Scriptures—Ephesians 6:10-18
Anthem—Onward Christian Soldiers
Sullivan-Nelson

Sermon—"Music—Communication with God"
"If the trumpet give an uncertain sound"
—1 Corinthians 14:8
(The Rev. Dr. James W. Fifield, Jr., preaching)

Liturgy of Dedication

Litanies—Led by Mr. Warren Martin, Minister of Music

For the great songs of the Church, handed down through the centuries from parent to child, rekindling the fires of devotion in the hearts of each generation;

We give Thee praise, O God

For each boy's promise of Noli Christian manhood; for courageous loyalty to Christian ideals; for comradeship and love of freedom; and for active bodies and minds turned to each new revelation of the Divine presence;

We give Thee praise, O God

For the light of God in the face of a girl; for the tenderness of human love; for the inspiration of young voices; and for the common bonds of thanksgiving embracing all ages;

We give Thee praise, O God

For the discoveries of God which come with later youth; for the soul-stirring problems of early life which give us renewed grip on ancient truths; for self-expression in music; for quietness and poise which music gives us in hurried and restless existence; and for speech and song capable of expressing our innermost feelings;

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Response—O Jesus, I have Promised
Presentation of Tithes and Offerings
Athens—Psalm 140

Prayer of Dedication
Benediction
Choral Amen

One can see at a glance that this service wasn't thrown together at a moment's notice. There had been hours and hours of preparation. Some of us do not have the time needed to prepare our services but we can try. Note how this service as a whole is a masterpiece of spiritual significance in

service of worship, that the subdivisions fit into the whole. A service in which four choirs participate is no doubt inspiring from start to finish. I like immensely the way each part of the service is prepared so well, in the music played or sung. The little improvisations here and there in the service must have been beautiful, as this something in which Miss Remond could have studied it carefully. I like also the subject of the sermon and the text. Dr. Fifield is a minister of the first order.

Then, too, I like the litany led by the Minister of Music. I hope that our readers will peruse the litany very carefully, and, in fact, read it a number of times. It should help us all. More and more we should encourage participation by the choir and the congregation in the service. Litany such as this, one well-known hymn, psalm, and like should be used often.

Many people wonder how it is possible to have services such as the one outlined above. It is a lot of work, and a lot of trouble, but what isn't a lot of trouble to do and do well? The whole organization will work in this direction, giving us plenty to do when one can make a service a help and inspiration to many, he has fulfilled his duty.

It should be recognized that there must be cooperation in a good many places in a church where such great services are held. I never cease to be thrilled with the way Dr. Fifield cooperates with the Minister of Music and the way the Minister of Music cooperates with Dr. Fifield. They just do not have any slips in the service and it proceeds with the greatest of ease.

On another page of the calendar there is a Prayer for Music Sunday by Ralph C. Waddell who is one of the ministers of the First Congregational Church of Los Angeles. We shall do well, in conclusion, to read this very carefully and thoughtfully.

External Melodist, whose presence is the Music of the Universe, we thank Thee for this singing world. We praise Thee for the laughter of the streams, the crash and splash of water falls, the organ music of mighty breakers of the sea, the song of the bees, the hum of the bees, the mystic silent music of the spheres—for all the rhythm and melody of life.

We praise Thee for the deeper melodies, the silent melodies of the human hearts; for joy in the laughter of little children; for the visions and high ideals of youth; for the courage and devotion of those who bear the burden and heat of the day; and for the dreams and expectations of those who walk life's westerning slope towards the sunset sea.

We thank Thee for all the harmonies of love; for the bonds of affection that unite us in home and family; for the love of true mates, a glorious ecstasy in its beginning, ripening and deepening through the years in loyal comradeship; for the love of friends, by whom our souls are enriched and our lives made beautiful.

We should pray this day for all our loved ones. May the Divine Presence support and sustain them in every experience whether of joy or of sorrow, victory or defeat; and may the music and the joy of this hour reach them across the lands and across the seas, giving them a soul of life and new assurance of spiritual significance in

(Continued on Page 932)

Music and Study

How to Grade Pupils in Music

Q. I am a music teacher and supervisor in a large county school system. Our music department is in a bind. We have a curriculum, so set his teachers to work to make a new one. We are divided into committee and committee and committee on music. The problem we need help in solving is that of testing the music achievement of our pupils. What are we to do? We stamp. We grade on the "A," "B," "C," "D," "E" basis. A standing as "excellent," S for "satisfactory," and so on for "poor." But we find it difficult to give a fair examination in music because we have no basis on which to judge the interpretation and emotional values. How does one test musical achievement? What is possible to do so? Are there any standard musical achievement tests available? We have round the question. We have some value in music guidance but they are of no help so far as achievement is concerned. We are looking for your advice. Administration here and we are receptive to any suggestions that you may care to offer. Thank you very much.—D. L.

A. You have set me a very difficult problem, and my reply to your question will have to be a very general one based on my own personal opinion—with which not everyone will agree.

There are available a few achievement tests in music, and if you will read pages 372 and 373 in the book "The Teaching and Administration of High School Music" by Dykema and Gehrkins, you will find a brief description of each one. In the course of the article there is a discussion of music tests in general, and at the end there is an excellent bibliography. Perhaps you will wish to send for samples of some of the tests, but even if you do this I have a feeling that your problem will not be solved.

The trouble of the matter is that group testing for musical achievement is practically impossible; first, because the really important achievements in music are intangible, elusive, and therefore difficult to determine; second, because music educators have not been able to agree on a standard of achievement; and third, the uniformity of agreement as to what we expect our pupils to achieve in music, and therefore it has been impossible to set up standard achievement tests.

On top of this is the fact I first mentioned, namely, that an artist's group achievement is elusive and difficult to get at, and perhaps by having an individual conference with each pupil, and under present school conditions such an individual conference is impracticable.

Therefore we shall have to content ourselves with a general scheme of grading and testing, and in more specific reply to your questions I will give you the following opinions: (1) I approve of a music grade, and I like your scheme of giving the three words (or their symbols): "Excellent," "Satisfactory," and "Unsatisfactory." (2) I like the written work, and should not count for more than perhaps twenty to twenty-five per cent toward the formulation of this grade; (3) I believe it possible to organize some sort of an individual singing test in which the pupil is graded on such items as tone quality, intonation, diction, and, perhaps, sight-singing. This would be good, but I might count probably not to count for more than another twenty-five or thirty per cent of the grade; (4) I personally think that the most important item is the pupil's attitude toward music—I mean his day-by-day attitude through the month or the term, and I feel that about half of the grade might well be based on

Questions and Answers

Conducted by

Karl W. Gehrkins, Mus. Doc.



Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary

themselves learn to sing, play, and create—in other words if they learn to make their own music. "I know because I have experienced," said wise old John Dewey—and his dictum is still as true as it was when he said it.

Further Advice About
Accompanying by Ear

The Editor of the *Musician* has received a letter from R. D. W. about playing accompaniments by ear, and since it presents the viewpoint of a practical and experienced performer we are glad to provide Mrs. L. R. and anyone else who may be interested with the additional information. The letter is as follows, and we are grateful to R. D. W. for taking the trouble to write it.

I read your answer to Mrs. L. R. in the September *ETUDE*, regarding learning to accompany the violin on the piano. While I heartily approve of your answer and the advice you give, I believe I know a short cut to learning to accompany violin on piano. I am sure that your husband in a shorter time than a year will also give you your outline of study. I can play by ear in the most alarming manner, but I never attempted to play with another musician until a few years ago. There were always others to do it, and I believe one should learn to play music in the proper way even though it required more time and practice. However, I noted that people who knew less than I did about music somehow got away with that necessary "second" in dance music. Obviously about all dances are strong beat; and watching a group of young dancers is a cause of wonderment, especially when they play their own music. Well, a boy of twelve who was one of my music pupils learned to play chords from a man who knew absolutely nothing about music, and yet he was in demand for accompanying the violin at parties. When this improved away from the piano, so to speak, he was no worse than some others. I had often played chords in dance rhythm just because I liked it, but the trouble was in that I was the violin because the violinist often changed keys even when there was no change in the printed music. This is easy on the piano, however, not so easy on the piano. However, I knew my chords well enough so I learned to follow the violin—and I showed 'em!

If Mrs. L. R. will get a set of scales and chords, and simply memorize the

"changes," I believe that in a short time she will be able to accompany her husband well enough to play dance music with him. She must of course learn to break up the chords like this:



Since she will now be listening more closely than before I think she will soon be able to hear what the violin has to say and that she will readily learn to "pick up" the proper key.

What to Play for an
Entrance Examination

Q. I am studying *The Fountain of Acqua Paola* by Charles Griffes. The tempo marking is *molto animato*. The tempo is to be maintained throughout, but it is a bit rapid for an even rendition of this selection. Would you please tell me if this is the standard tempo used in recital programs?

2. Next Saturday I will enter the Eastman School of Music in Rochester, N. Y. For my entrance examination I intend to play the above mentioned Griffes number, the Chopin Etude Op. 10, No. 8, and the Beethoven Sonata-Fantasia. Would you suggest a suitable Prelude and Fugue from "The Well-Tempered Clavier" and also a study to complete my program?—R. S.

A. 1. I am informed that the tempo indicated is the standard one used by most performers. You will note, however, that there are many indications for tempo changes at places marked *meno mosso*, *piu animato*, *calmato*, and so forth, and all of these must be carefully observed. It is true, of course, that all artists are not alike in their interpretation, but I may give you my own opinion. I believe that the difference in interpretation, but that is because of different opinions of interpretation, and not because of lack of technical fluency. If you cannot play this up to the tempo indicated, I believe it would be wise to use it as part of your entrance examination, and that you would do well to select some composition in similar style which is less exacting technically.

2. Almost any Prelude and Fugue will fit in well with the other compositions you have selected. From the first volume I believe that perhaps the No. 16 in G minor would do admirably. Or you might prefer the No. 5 in D major, or the No. 3 in C-sharp major; any one of these would be quite all right.

I am not sure what you mean by the term "study" but I suppose you want some composition which is technically difficult, yet musically interesting. Would something like Handel's *Harmonic Blacksmith* be what you want? Or perhaps you would prefer Mendelssohn's *E minor* Op. 10, No. 2, or Liszt's *Granados* in his *Etude in D flat* (*Un Sospiro*). Since you have no really modern music in your group, I think it would be wise to include something of more recent vintage, such as Debussy's *Les Hiertes atermes*, or something of Stravinsky's *Eleven Studies* or *for some dancing girls*, *Prayer*, Op. 7, or several numbers from *Volumes V* and *VI* of Bartok's *Mikrokosmos*.

3. Mrs. L. R. will get a set of scales and chords, and simply memorize the

The Pedals—The Soul of the Pianoforte

by George MacNabb

Member of the Faculty, University of Rochester



through pedal-operation. This emphasizes the fact that the training and development of the ear is the alpha and omega in all music study.

Pedal-Operation

The pedals are operated with the ball of the foot. Since the heel must act as a pivot and support the weight of the leg, it is important that it be placed firmly on the floor. Toe-pedaling results in muscular tension and a lack of balance and control; with the danger of the toe slipping off the pedal. Pedaling with the foot of the floor has the same result and may create a disturbance to the floor itself. Therefore, we do not convenience hitting the key, why should we allow hitting the pedal? The foot should be in constant contact with the pedal just barely resting on it, ready for the depression. When no pedaling is required the foot can rest on the floor. This applies chiefly to the left foot which operates the damper pedal. In depression, the release of the pedal should be rapid, precise, and quiet. In the release the foot should not break contact with the pedal, but rest lightly upon it.

The Three Pedals

There are three pedals on the modern grand piano.
1. The damper pedal—at the right
2. The soft pedal—at the left
3. The sustain pedal—in the center.

The Damper Pedal

The damper pedal raises all the dampers from the strings, thereby prolonging and sustaining tones produced by the fingers even though the fingers be removed from the keys. The original tones will be beautifully colored and enriched both by the sympathetic resonance made available when all the strings are open, and the vibrations of relevant harmonics. The releasing of the pedal allows the dampers to drop back on the strings, thus stopping, or damping, the tones.

The damper pedal is also called the sustaining pedal, for its chief function is to sustain tones. It is, however, incorrect to call it the loud pedal, for its use is mainly effective in soft passages as in forte passages. It does not make the louder tones louder, but it amplifies the initial tones by creating an atmospheric background of vibrations and overtones. This background is kaleidoscopic, changing constantly during tone-diminution to tone-cessation. The damper pedal is used much more extensively than the other two pedals, and it is capable of producing many more effects. Without its sustained effects would be very limited since piano-tone diminishes in intensity from the moment of its production.

Syncoordinated-Pedaling

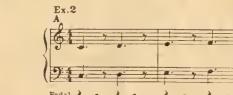
Syncoordinated-pedaling, in which the notes are sustained and connected, is the most common and most simple use of the damper pedal. In syncoordinated-pedaling the pedal is depressed immediately after the tone is sounded and released simultaneously with the succeeding key-depression, which in turn is followed by

the next pedal-depression. Since the tones are sustained by the pedal, the fingers are thereby given time and freedom in which to prepare for the next key. The result is that the fingers are given more time in the linking of tones and chords which are widely spaced, through the actions of the fingers and hands alone. Preparatory exercises for this fundamental type of pedaling should be very simple. A few suggested exercises follow.

Exercises for the foot alone: depress the pedal at the note; release it at the rest. Count aloud.



Exercises for hands and feet together. Count aloud. Play up one octave and back.



When the principle of syncoordinated-pedaling is applied to music, the pedal will be depressed immediately after the new sound arrives. Accurate pedaling depends upon precise depression, precise release, and precise duration between these two actions. Every change of harmony, even the slightest, presents a consideration for a change of pedal.

Example of syncoordinated-pedaling: Heller, Op. 125, No. 2. (Continued on Page 532)

Schumann's "Whims" ("Grillen") Op. 12, No. 4

A Master Lesson in Three Stages of Study

by Heinrich Gebhard

Noted Virtuoso and Teacher

Heinrich Gebhard's Master Lesson on Schumann's *Grillen* is one of the most practical, helpful, and clear of all the long series of "Master Lessons," in which so many world-famous virtuosos have participated. Mr. Gebhard, noted Leipzig teacher and famous virtuoso and teacher, has prepared a lesson so clear and practical that it will be welcomed by all teachers and pupils. See Page 505 of the Music Section for Mr. Gebhard's special editing of this composition.



ROBERT SCHUMANN
From a contemporary lithograph by Edward Kaiser

Another great feature of his music is his rhythmic boldness. Bach, Haydn, Mozart, Beethoven, and Schubert frequently indulged in delightful syncopations, but Schumann goes way beyond them in this field. Strong changes of accent, and every species of syncopations lend a peculiar vigor and extraordinary pulsation to his music—so much so, that some modern commentators have called Schumann the "first jazz Composer!"

Lack of space here forbids going into the many vicissitudes of Schumann's life, all of which had bearing on his creative activities, but we must mention his literary activities, which were almost as great as his music-making.

Sensitive Imagination

In some of his wonderful articles written for the "Neue Zeitschrift für Musik" (the "New Magazine for Music," which he founded and edited) his highly sensitive, almost fantastic imagination invented two imaginary persons, "Eusebius" and "Florestan," who lived vividly in his mind during the early period of the great piano-works. "Eusebius" was the tender and poetic soul, and "Florestan" the manly, energetic one. Their spirit hovers over the corresponding moods in the various compositions.

The "Fantasiestücke" Op. 12 (Fantasy pieces) is a collection of eight of Schumann's most famous short compositions, each greatly varied in mood. *Des Abends* (In the Evening) and *Wärum?* (Why?) are both in the highly poetic "Eusebius" mood. *Aufschwung* (Soaring) and *Grillen* (Whims) are in the energetic, passionate, "Florestan" mood.

The Lesson Begins

Now let us learn to play *Grillen*. Before we begin serious study on this piece, I would say to the student what I say in connection with any piece to be studied (and what I advocated in my last *Etude* article in January of this year): for five or six days "practise" the piece through with pedal, shading, and any convenient fingering, getting a general idea of the piece and trying to enter into the spirit of the music. In places where you feel the music differently from the piano, express—or pedal-marks, write in with pencil your own changes. At the end of the sixth day have definitely decided on your interpretation of the piece—phrasings, fingerings, shading, etc., and so forth.

The piece as printed in this issue of *The Etude*, represents the "initial reading," with some changes of my own added. Let us now go on to the "reading" you have arrived at, and so now this is the "reading and practice this interpretation systematically."

This writer believes in learning every piece in three "stages" of study. So we begin with the first stage, which we call "fundamental" practising. That is practising at a moderate tempo without the pedal, in "gray" color, that is, *mezzo forte*, generally speaking, mostly chivalrous, or out in an exquisite dream-world.

The "First Jazz Composer"

His piano-style is quite his own. Fearly scale-passages or dazzling coda-pieces are his forte-work, as in Chopin or Liszt, we do not get in Schumann. With all its "free fantasy," his music is more solid in structure, more polyphonic. He was a great student of Bach (whom he worshipped), but his counterpoint is unmistakably of his own. He also has a "harmony" of his own, more daring and beautiful harmonic progressions, others. Some features are certain imaginative devices, such as anticipating a bass before its rightful harmony, or anticipating a harmony before its rightful bass, giving a peculiar enchantment to the flow of the music.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

REMINISCENCE
(WALTZ INTERLUDE)

This haunting melody in the minor mode makes a distinctive little work for recitals. The phrase marks are of especial importance. The inner voices form a duet with the outer voices which, when properly played, can be very effective. Grade 3-4.

RALPH E. MARRYOTT

WHIMS

It is believed that Schumann in this composition was already feeling the restraint of the frustrations with which he believed himself beset, and wrote this work as a kind of musical release, a bursting forth of his emotions. It is one of the finest examples of this highly individual genius and is a strong favorite with great pianists. The Master Lesson upon *Whims*, by Heinrich Gebhard, will be found on another page in this issue.

Grade 7.

Edited by Heinrich Gebhard

With humor ($d=72$)

ROBERT SCHUMANN

The marks for the damper (loud) pedal are the brackets under the music. The foot goes down a moment after the notes above the beginning of each bracket have been struck.

↓ = a slight downward wrist-motion, creating arm-weight (for good tone).

↑ = a slight upward wrist-motion.

* From here go back to the beginning and play to *Fine*; then go to A.

506

u.c. (una corda) use soft pedal.
tre (tre corde) lift soft pedal.

A
Più tranquillo ($d=66$)

SEPTEMBER 1947

507

ALLEGRO

FROM SONATINA, Op. 36, No. 3

Muzio Clementi (1752-1832) had a happy Italian soul that is represented in his jovial compositions. Clementi spent sixty-six years of his life in England, where he made many friends and amassed a fortune as a pianist, piano teacher, publisher, and manufacturer of pianos. This merry little section from his Sonata, Op. 36, No. 3, must be played in the gayest possible fashion. Grade 3.

Allegro M.M. $\text{J}=120$

MUZIO CLEMENTI

GOLDEN SUNSET

The chromatic harmonies and sweep of the melodic line in this rich theme make it a piece of great charm. See to it that none of the chords are "ragged"; that is, that all the notes are played simultaneously. Grade 4.

Moderately (♩ = 80)

OLD SPINNING WHEEL

This fluent little study may be made most interesting if the rhythmic pattern is incessantly preserved and the normal accent upon the first note of each measure is marked (but not exaggerated). In this way the composition "holds its shape." Play the work with zephyr-like lightness throughout. Grade 3.

Allegro grazioso (♩ = 152)

O. SCHELDRUP OBERG

VALSE VIENNOISE

The test of a Viennese walse is, "How would it sound with strings?" The use of thirds in this melody is especially characteristic of the music of the Dream City on the Danube. Grade 3½.

HUBERT TILLERY

The image shows two staves of musical notation. The top staff is in 3/4 time and features a treble clef, a key signature of one sharp, and a dynamic marking 'mf rubato'. It includes fingerings such as 3, 2, 1, 3, 2, 1, 3, 1, 2, 3, and a 'cresc.' marking. The bottom staff is in 2/4 time and features a bass clef, a key signature of one sharp, and dynamic markings 'f' and 'mf'. It includes fingerings such as 5, 2, 4, 3, 1, 3, 2, 1, 3, 1, 2, 3, 1, 5, and 2, 3.

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513

512

The image shows a page of sheet music for piano, likely a piece by Chopin. The music is arranged in four systems. The first system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes dynamic markings like 'poco rit' and 'mf', and a performance instruction '(To Coda)'. The second system begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a 'cresc.' marking and dynamics 'f' and 'mf'. The third system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes 'poco rit' and dynamics 'mp' and 'a tempo'. The fourth system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes dynamics 'l. h.' and 'p rit', and a performance instruction 'D.C. al'. The final section, labeled 'CODA', begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes dynamics 'sforz.' and 'rit', and a performance instruction 'mp slowly'. The music concludes with a dynamic 'pp'.

MOZART AT THE CAMPTOWN RACES

(STEPHEN FOSTER IN THE STYLE OF THE CLASSIC MASTERS)

Eric Steiner has applied the idioms of the classical period to a jolly little tune which is so distinctive that Mozart or Haydn would surely have appreciated its classic lines. Grade 3.

ERIC STEINER

Lively $\text{d} = 108$

PICKANINNY
A PLANTATION LULLABY

Words and Music by
ERNEST E. PEACE

Moderato

(Harp-like)

mf a tempo

1 De shades am creep - in'
2 De ban - jos ring - in'

rit.

mf a tempo

An' de night am nigh;
'Side de cab - in do'
De birds am sleep - in'
De dark - ies sing - in'
While breez - es
So sweet an'

rit.

a tempo

sigh.
low.
De stars am peep - in'
De sap - man bring - in'
Yon - der in de blue skies,
Fum his home in de skies

a tempo

rit.

a tempo

p

So close dem sleep - y eyes,
A bahn fo' sleep - y eyes,
Pick - a - nin - ny,
Pick - a - nin - ny, Hum —

pp

a tempo

rit.

roll.

D.S.

Hum —

Hum —

Hum —

rall.

D.S.

PRAYER

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GIUSEPPE STABILE

Sw. Soft Reed or Strings, 4' Coup.
Gt. Soft 8'
Ped. Sw. to Ped.

Andante religioso (d=50)

Sw. (F) (G)

mp

dim. rit.

z tempo

MANUALS

Gt. (F) (G)

PEDAL

Ped. 31

Sw. (F) (D)

Gt. (F) (D)

mf

Sw. (F) (G)

Gt. (F) (D)

dim.

Tempo I

rit. p

mp

Gt. (F) (D)

D.

VALSE PIQUANTE

JULIUS KRANZ

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518

GAY DANCERS

Allegro (d=96-104)
With spirit

SECONDO SARAH LOUISE DITTENHAVER

Now a Russian dance!
f With vigor

(Oh! you tap your toe)

chil-dren gay! Tra la la, it's a hol-i-day.

Tralala, the dance is done;

Tra la la la la! Now the chil-dren home-ward run; Tra la la la la la!
non ritard. l.h. p

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520

GAY DANCERS

Allegro (d=96-104)
With spirit

PRIMO SARAH LOUISE DITTENHAVER

Oh! you tap your toe and your heel just so, Whirl a-round all in a row; How the fid-dlers play for the chil-dren gay!

Now a Russian dance!
f With vigor

poco rit. (Oh! you tap your toe and your heel just so, Whirl a-round all in a row; How the fid-dlers play for the chil-dren gay! Tra la la, it's a hol-i-day. Tralala, the

in a row; How the fid-dlers play for the chil-dren gay! Tra la la, it's a hol-i-day. Tralala, the
dance is done; Tra la la la la la! Now the chil-dren home-ward run; Tra la la la la!
non ritard. l.h. p

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THE STUDÉ

AT THE FAIR

Grade. 1.

Moderato ($\text{d} = 60$)

J. J. THOMAS

Moderato (♩ = 60)

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5 5

5 2

Fine

5 2

D.S.

5 2

5 4

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MELODY OF LOVE

Grade 1½. **Moderato** ($\text{♩} = 66$)

H. ENGELMANN, Op. 600
Arr. by Bruce Carleton

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522

ON THE VILLAGE GREEN

LEWIS BROWN

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522

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How Important is Rhythm?

(Continued from Page 50)

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Nothing in the pianist's art is more vital than maintaining this balance. And movement, antedates all other musical instruments. Its beat was to the savage the summons of authority calling him to order or to war. These things hang in church towers represent the next step in rhythm's advancement. In other words, he must put the student on guard and on fire as well, and while hands and brain are engaged in mastering the me-

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chanics of the art, he must stimulate the growth of the fine flowers of the mind and spirit fully attuned to Cosmic Rhythm. This is the pathway to the highest artistic fruition.

Planning Effective and Inspiring Services

(Continued from Page 49)

of fellowship of love.

We pray That out of the conflict and discord of the present time there may come a new world harmony, a new world symphony in which all nations shall have a part. May our ears be attuned to catch the song of the Angels' "Peace on Earth Good Will to Men." Above the din of battle may we listen also for "the still sad music of humanity, not harsh nor grating, though of ample power to chasten and subdue." May we help make that music more joyous and triumphant 'till the whole world send back the song which have the Angels sing and tiny sun rejoicing sheds its light upon a holy brotherhood of people.

Forgive us for the discord of our individual lives, for our hearts of weariness and fear. Grant even now a new beginning of life, and hope, and love, that we may sing as it were, a new song. Amen.

The Teacher's Round Table

(Continued from Page 48)

Book* by the same author: it is planned for later kindergartens, age child, and can be used as well as a class or individual instruction. Other valuable materials are the following ones: "Note Games" for the piano beginner, by Astrid Ramse; "Little Players" by Robert Nolan Kerr; Mathilde Bilbo's "First Grade Book for the Pianoforte"; Bernard Wasser's "Piano for the Beginner"; and finally, do not fail to investigate Theodore Presser's "School for the Pianoforte," Volume one. This time-tested beginner's book covers all elementary work from the first lesson up to, but not, including the scales. It has questions, answers, and exercises, and is a great part for the teacher (children love that, makes them feel like "they're doing something!"). Now regarding your last question: left-handedness is no handicap at all! I'll put it this way: the left hand is ideal for playing speaking stops. Pedal Board, Pedal Stop, Pedal Sustainer, Pedal Flute, Tibia, Dulcina, Tuba, Vox Humana, Corno, Organ, Harp, Chimes.

I am not sure that the student would have little occasion to play the organ but I am quite sure that the installation of a theater type organ is a chore. I am sure that though the pipes were all removed, you still would not have a suitable instrument if you are really set on buying a used organ at all.

We have a two year old reed organ with a good blower which I believe could be repaired electrically and used for a year or two until we can purchase a new organ. I would appreciate your opinion. Do you think it would be satisfactory to use a used organ? Should we be satisfied with the average used organ? Should we demand a concert type instrument? If we have a used organ, should we consider reconditioning and installing be comparable to the cost of a new organ? Do you think we could buy a used organ and have it amplified? If so, could you suggest some material that would explain the method of converting a used organ into an amplified organ? To place the amplifier microphone right in the organ, and connect the swell pedal to the volume control? -W. L. B.

THE ETUDE

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. It has been my desire for some time to build a small pipe organ. I have experimented with several reed organs, and am familiar with the three types of organs—pipe, electric, and reed, and have several ideas of my own which I should like to put into practice. Have you contacted any of the leading organ builders in the country and addressed to them? Kindly let me have names and addresses of organ parts, supply houses, dealers in old organ parts, and names of books which would be valuable in this connection. "How to Build a Chamber Organ," Miller, and "Modern Organ Building," Lewis, which I could not get in local libraries—G. E. K.

A. We are sending you some addresses which we hope will be helpful in your quest for supplies. You may possibly procure the two books you name by running an ad in some similar publication. The "Organist or Tux Form" since you are having difficulty in curing them in second hand book stores. Both books have been out of print for some time. Another book which you may like is "The Organ," by Barnes, which may be had from the publishers of "The Etude."

Q. Could you tell me if you would offer any suggestions of criticisms concerning the following specifications for a two manual pipe organ, costing approximately Five Thousand GREAT (unenclosed)
Open Diapason
Cantilena
Mellotron
Octave
Flute d'Amour
Flute
SWELL (enclosed)
Lieblich Gediekt
Lieblich Gediekt (duplicated from Swell)
STOPPED DIAPASON
Orchestral Oboe
Flute Traverso
PEDAL (unenclosed)
Lieblich Gediekt (duplicated from Swell)
SWELL COUPLERS AND ACCESSORIES—P. A. P.

A. It is unfortunate that the books which help you in this matter seem to be out of print at the time the publisher of "The Etude" carried in a book which was being printed in England giving many varieties of "changes" as there is no book which gives the "changes" in one of the books of the chimes. In passing a "newspaper" church I have heard several chimes "ringing" and I have heard several "changes" in a few phrases, and this church has no description of the chimes so I am unable to refresh my memory concerning these. Could you tell me if such a formula exists, and where I may procure it?—E. M. B.

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A. The Great Organ specifications impress us very excellently, and the tonal qualities of a few organs in this country are excellent.

Q. We have a \$15,000 organ, which we have finished this summer. The building will be open for a year or two, and then we would like to get a new organ at this time. We have an offer of a \$15,000 organ, to be installed in our church. The organ is in excellent condition, and we would like to keep it. It is a manual, unit type instrument, and is supposed to have a speaking stops.

Pedal Board, Pedal Stop, Pedal Sustainer, Pedal Flute, Tibia, Dulcina, Tuba, Vox Humana, Corno, Organ, Harp, Chimes.

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SPEED DRILLS (FLASH CARDS)

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AN ADVANCED STEP—Speed Drills are an advanced step in aiding the student to quickly identify the note on the staff with the key on the piano. These handy cards teach the accuracy, recognition of the keyboard positions, producing rapid visual, mental and muscular coordination.

THE GREAT NOTES make vivid mental pictures. This feature is important, but best of all, children like Speed Drills. They should be used at the first lesson, and the pupil should have a set for daily home practice.

SIGHT-PLAYING is becoming more and more of a requirement of pianists, and students at the very start, should be trained to attain it. Speed Drills will lay the foundation for proficient sight playing.

GET NOTES TODAY—Speed Drills may be obtained from your local music dealer, or send direct to the publishers. Complete set of 32 cards with instructions, only 50¢.

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"MUSIC STUDY EXALTS LIFE"

How Important is Rhythm?

(Continued from Page 50)

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The Teacher's Round Table

(Continued from Page 48)

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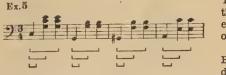
Q. Please

The Pedals—The Soul of the Pianoforte

(Continued from Page 503)



tinctive, waltz style. This indicates that punctuation and phrasing in music are also considerations for change of pedal.



Direct-Pedaling
In direct-pedaling the pedal is depressed exactly on the beat, simultaneously with the production of the tone. It is most effectively used in brisk, rhythmic music for which it creates a musical, rhythmic, or harmonic emphasis and nuance.

Beethoven, Op. 10, No. 1.



Direct-pedaling is generally used in music in which it can be applied in the three different ways shown below. Each of them results in a different, yet dis-

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Junior Etude

Edited by

ELIZABETH A. GEST

Quiz No. 24

1. Who wrote the oratorio "The Messiah"?
 2. Who were the Troubadours?
 3. What are chimes?
 4. What is a Sarabande?
 5. What tones make the supertonic triad in the key of G?
 6. If the seventh tone of a major scale is F, what is the signature of that scale?
 7. If an entire measure contains a dotted quarter-note, two sixteenth notes and two eighth-notes, what is the time signature?
 8. What term means without getting slower?
 9. Was Brahms, Austrian, Bohemian, Swiss or German?

10. Who is the composer pictured in this quiz?



(Answers on next page)

A Young Musician's Record

Americans are quite interested in records—sometimes in the field of athletics, sometimes in the field of mechanics in the matter of speed, height, distance, power, endurance, performance; less frequently, however, in the field of art or music.

But here is the case of a young music student whose achievement is something of a record, although he is probably quite unaware of that fact, and a most splendid example of what an earnest music lover can accomplish while young, if he wants to.

Keith Bowman (Age 17),
Texas.

A Merry Dance

By E. V. Graham

Said the flute, "It's absurd—
But I'll play I'm a bird."
And the brasses and strings
And percussion and things,
Started tapping a beat,
That invited our feet



To join the throng
In a merry old song,
So we danced as we sang,
And the melody rang
With the flute and the strings
And percussion and things.



Ralph Explains Radar

By Leonora Sill Ashton

Ralph and his sister Mildred were planning a quiz to follow the next club meeting program, and Ralph, chewing his pencil, remarked, "We've had lots of questions about radio. Now I'm going to take up something about Radar."

"Radar!" exclaimed Mildred. "What does that have to do with music?" "You just wait and see," answered Ralph. "Here's my question: Why is Radar like playing the piano?"

"It isn't, if you ask me!" replied Mildred. "You're crazy."

When the club meeting was begun the members were giving some questions like, "What musical groups on the radio do you like best and why?" That question brought several different answers. One was The Sunday afternoon Symphony, conducted by Toscanini; another was The Opera on Saturday afternoon, because you learn the story of the opera and hear how the music describes it; another was The Telephone Hour, because you hear so many different soloists; another was The Firestone Hour, because you hear the same soloist several times.

Another radio question was, "What really happens when music and other sounds come to you over the

air waves?" Most of the boys and some of the girls knew a lot about radio and could give an answer. Sidney, who was quite a radio fan, answered: "When electro-magnetic current darts from its generator to the receiving point in the radio it travels much faster and further than sound waves can travel from one point to another, so the magnetic current picks up the sounds as though they were on a platter or in a basket, and carries them through the air."

They all thought they knew this, or had at least heard it before, but they complimented Sid for putting it so clearly.

Then Ralph asked his special question, "Why is radar like playing the piano?" Nobody could think of any answer.

"It's not!" said Bill; "It might be because it's hard," said Nell. Ralph had to give the answer himself as he knew more about radio and radar than any one in the club. "First you must think what happens in radar or how it acts," he explained. "Radar is an electric current that goes to some place you cannot see, and then, when it gets there and reaches what you wanted it to find, it throws an outline of it on a screen back at the place where it started. Now," he continued, "can anyone think of why it is like playing the piano?" No one

could.

"Well, it's like playing the piano because," continued Ralph, answering his own question, "your brain works the same way. You send your eyesight out to the page of printed notes. Your eyes see the page and send an outline of them back to the screen of your brain. Then your brain tells your fingers what keys to play."

"Well," said Harry, "I never knew what radar is. Guess I'm too dumb."

"No, not dumb," said Ralph. "It's just that no one ever explained it to you."

"Radar must be like a lot of other things we do," remarked Horace. "Yes, ears, for instance are the same as eyes, as far as that goes. We hear a tone and it makes an outline in our brain and the brain tells the fingers what to play."

"We are sort of radars ourselves, aren't we?" asked Patsy.

"Sure," agreed Ralph. "Maybe birds really are electric current. At any rate, they find out what keys to play by looking at the notes and then telling the fingers what to do."

"The next time I practice," said Bert, "I'm going to pretend I'm a radar machine."

"So am I," said Doris, "only I'm not going to be a big machine, I'm just going to be a radar instrument."

"Call it anything you like," suggested Ralph, "but it really is called a radar device."

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under sixteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

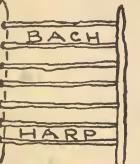
you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any copy your work for you.

Entries must contain over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of September. No essay contest this month. Puzzle contest appears on this page.

Change-A-Letter Puzzle

Change one letter in the name Bach, write the word on the next rung of the ladder; change one letter



in that word and write it on the next, and so forth, until Bach is changed into Harp.

Send all replies to LETTERS IN CARE OF THE JUNIOR ETUDE

Dear James Erwin:
Every month I receive THE ETUDE and enjoy reading the articles it contains and find they are very interesting. I am a piano student studying the piano for six years and hope to receive my diploma soon. I would be pleased if other readers interested in music would write to me.

From a friend,
Barbara Gongon (Age 16),
South Africa

Results of June Essay Contest:
The June ESSAY Contest brought in some interesting thoughts on the subject of "What would you like to have talent to study music?" Some of the best essays were:
Betty Lou Marion, Kansas, says, "I am not talented but am studying music and it appears to be very easy for me."

Dorothea Stoddard, District of Columbia, says, "Music lovers without talent have to work harder."

Josephine, Massachusetts, says, "I do not think it is necessary to have talent to study music but I think one should study to become talented."

Phyllis Gehres, Michigan, says, "If an individual wishes to study music he should certainly study it disregarding talent or lack of it."

Gordon Ruthard, Pennsylvania, says, "Ambition and appreciation are the only talents necessary."

Richard Staley, North Carolina, says, "To quote Fader Paderewski, success is ninety-nine per cent hard work and one per cent talent."

Lorraine Hathaway, California, says, "If you are not talented you will not get very far."

Michelle Mitrani, Virginia, says, "Music is one of God's greatest gifts to man. It is the halowed possession of all humanity, not only of the talented."

Marie Monahan, California, says, "It is not so much the talent but the willingness to really get in and 'pitch' that is necessary in music study."

PRIZE WINNERS
Class A, Jean Parker (Age 17), Texas.
Class B, Gail E. Thompson (Age 14), Wisconsin.
Class C, Judy Boers (Age 11), California.

HONORABLE MENTION FOR JUNE ESSAYS
Those already noted and Edwina Sime Rejaunier, Christine Miles, Mary Therese Gregory, Florence Snell, Margaret Brogert, Shirley Clark, Laura Finegan Pope, Raye Mary Cull, John Fitzgerald, Elizabeth Emmons, Christine Welch, Robert Masterson, Shirley Ferber, Curtis N. Darnour, Jacqueline Bailey, Barbara Walters, Alice Sanders, Ben Walters, Anna McMurtrie.



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